

Victor Herbert Discusses Comic Opera

APRIL 14, 1917

PRICE TEN CENTS



KATHLEEN CLIFFORD
In Balboa's "The Twisted Thread"

The Trend of the Open Market



THIS WEEK'S MIRROR COVER

Considering that Kathleen Clifford, whose picture appears on this week's cover, is only twenty-three years old, her record of accomplishments is impressive.

As a topliner in vaudeville, both here and abroad, she was known as the "best dressed chappie" on the stage. In the legitimate she has appeared in "Top o' the World," "Little Dorrit," "Little Boy Blue," "The Winsome Widow," "A Pair of Queens" and a number of other productions, all of which did not prevent her finding time to write short stories and sketches and to compose music and lyrics for her acts.

Then, too, Miss Clifford is a fearless sportswoman, whose ability to ride, swim and drive a motor car is being utilized to good purpose in "The Twisted Thread," the new Balboa serial by H. M. Horkheimer, in which the young actress is being starred.

Tipping the scales at eighty-five pounds and measuring five feet one inch, Miss Clifford is among the smallest of our screen favorites and one of the most promising.



DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES



VOLUME LXXVII

NEW YORK, SATURDAY, APRIL 14, 1917

No. 1999

TO FIGHT AGAINST PROPOSED TAXATION

Intolerable Burden on Picture Men Is Advanced by Legislative Committee

ALBANY, N. Y. (Special).—The result of the recent investigation of the motion picture and amusement industry by the Legislative Committee was the introduction of a proposed bill this week, the purpose of which is to tax all branches of the business in this State. Its details were made known last week by Assemblyman H. E. Wheeler who acted as chairman of the body which held sessions for several weeks at the Murray Hill Hotel, New York, and at which many of the leading men of the film industry testified.

A license fee of \$200 a year will be imposed on all producers and a \$300 fee on distributors. In addition, each positive foot of film exhibited in the State will have to pay a tax on a sliding scale of from one-fourth of a cent to nine and one-half cents a foot, according to the cost of the negative from which it is made.

Theaters will be taxed on seating capacity. Houses seating not more than three hundred will pay \$5 a year; those between three hundred and six hundred will pay \$10, and so on up to those seating two thousand and more, which will pay \$200 a year.

Operators of moving picture machines will be licensed at \$2 a year and probably will be required to satisfy the authorities of their competency. Incompetent operators not only damage films and increase the fire hazard, but have a deleterious effect on the eyes of spectators. There will be a State License Department, with power to revoke the license of any producer, distributor or theater which offends public morals.

The Executive Committee of the National Association of the Motion Picture Industry has considered the provisions of the measure and come to the conclusions that they are unfair and unjust and will take measures to oppose the passage of the bill. It is claimed by several film men that the measure if it did go in effect would be ruinous to the industry here. One large distributing corporation estimated that its weekly expenses alone under the system of taxation would reach \$1,500 a week. Surprise is expressed that, after having recommended in their report that taxation at the present time be avoided owing to unsettled conditions, and the effects of the war on the business, this measure is now introduced.

The National Association will make every effort to oppose its passage, and it is quite probable that a combined front will be presented to the efforts of the legislators to pass a measure which is certain to entail hardship and perhaps prove disastrous to all engaged in the making, distributing or exhibiting of motion pictures.

STIR OVER PRINTING PRICES

Theatrical Managers Find New Ordinance Concerning Tickets Presents a Perplexing Problem—Time Insufficient to Prepare for Change

The new ordinance which provides that, beginning May 1, box office prices must be printed on all theater tickets in bold-faced type, not less than one-quarter-inch high, comes as a somewhat perplexing problem to the theatrical managers, the majority of whom are engaged in preparing for the eventualities of war. News that such an ordinance would be in effect by the first of next month reached Broadway only last week, and created considerable of a stir, since it develops that failure to comply with the ordinance brings the penalty of the "immediate revocation of the license of the theater." While the managers generally express their willingness to comply with the new ruling, they are loud in their protests that three weeks is not sufficient time in which to prepare for it, as in many instances they have attractions for which tickets are placed on sale, and therefore printed four and eight weeks in advance. Under these conditions they declare that already tickets have probably been sold which render them liable to a revocation of their licenses.

Representatives of the theatrical interests called upon Commissioner of Licenses Bell, to gain either a modification of the ordinance or a postponement of the time it should go into effect. In reply the Commissioner said that he desired to treat the managers in all fairness, but that the ordinance must stand as drawn up. He explained that

many complaints had been made to his department by theater patrons who had been forced to pay \$2.50 and \$3.50 for tickets advertised at \$2. Inasmuch as the price of seats is not printed upon the tickets purchased at the box office he had no method of determining whether the complainant was telling the truth. By printing the price of the ticket on the coupons the patron would have evidence of his transaction.

It is expected that Commissioner Bell will grant a brief postponement of the date on which the ordinance will go into effect.

While the new ruling may affect managers in certain cases, it is not likely to prove detrimental to the ticket agencies as represented by McBride's, Tysons and others.

To a MIRROR representative, a ticket salesman, employed at McBride's Agency, at 1493 Broadway, explained that his establishment was operated for a public which was willing to pay an advance of fifty cents over the box office price for theater seats.

Theater patrons know that they must pay this fifty cents advance for seats obtained at our office, and therefore they can make no complaint about the extra charge. However, they have a justifiable complaint when they are asked to pay an extra fifty cents or a dollar at the box office for an attraction which is advertised at \$2."

ANNA PENNINGTON A STAR
Florenz Ziegfeld, Jr., to Present Young Actress in a Comedy with Music

Florenz Ziegfeld, Jr., is making preparations to present Anna Pennington next season in a comedy with music, entitled "The Dancing Craze." For the past three seasons Miss Pennington has played leading dancing roles in the "Ziegfeld Follies." Following a Summer engagement in the new "Follies," shortly to be produced at the New Amsterdam Theater, she will begin rehearsals for her starring venture. "The Dancing Craze" is the work of Gene Buck and Dave Stamper, collaborators upon last year's "Follies" and several "Midnight Frolics," in addition to the new revue which Albert De Courville has just presented at the London Hippodrome.

Miss Pennington will be the second star under Mr. Ziegfeld's direction next season, announcements having already been made that Billie Burke will be seen under his management in a new play.

A. H. Woods has acquired the rights to Arthur Summers Roche's serial story, "The Scrap of Paper."

HENDERSON PLAYERS TO OPERATE THEATER

New House for Permanent Repertory Company in New York Next Season

Alfred E. Henderson, managing director of the Henderson Players, announces that definite plans are under way whereby his company of actors will establish a permanent repertory theater in New York next season. The Henderson Players is an organization that has stirred up no small amount of interest by their performances in this city in various auditoriums, such as Chickering Hall and Wanamaker's Concert Hall.

The Players are to be located in and manage a theater of their own, beginning some time in the Fall, the location of which has not as yet been definitely settled, but will be chosen from three sites in the early Forties, between Sixth Avenue and Broadway. Within the next week the location will be determined upon, and the construction of the theater will start immediately thereafter. The structure will have six stories, five of which will be let to tenants who are engaged in some artistic pursuit. The theater proper will have a seating capacity of 250.

Instead of raising a large sum of money to launch the scheme, Mr. Henderson intends to create an audience—steady patronage. To this end he is circulating blank agreements whereby the signers are to contribute only \$10, which will entitle them to a season ticket. The Players' season is to be forty weeks long, and they will change their program weekly, thereby giving their subscribers forty new bills for the original outlay. The number of subscribers will be limited to one thousand, and they will be assigned seats each night so as to fill only half of the house, the other half to be put on sale for the general public.

Each program will include three one-act plays and a pantomime. Some of the authors whose works will be presented in the first few bills are Alfred Sutro, W. W. Jacobs, Victor Mapes, Kenneth Andrews, and Maurice V. Samuels. The Henderson Players will produce nothing but plays written in English, using no translations or adaptations of foreign plays.

The present board of directors comprises Mr. Henderson, Morris Hilquit, Dr. P. A. Levene, of the Rockefeller Institute; Maurice V. Samuels, Agda Granberg, and Blanche Verona.

"THE MELTING OF MOLLY"

"The Melting of Molly," a new comedy, will be presented in New Haven, Conn., April 23, 24 and 25. In the cast will be Ruth Sinclair, Helen Tracy, Wilson Reynolds, Grace Carlyle, Nellie Filmore, Gus Milhem, George Trimball, Earle Browne, Cathleen Comegys and Judson Langill.

TASTE FOR MUSIC DEVELOPING

Victor Herbert Finds Audiences More Susceptible to Musical Impressions—Interpolations a Mistake

Victor Herbert has been termed "the foremost composer of America," but it would be difficult to say just where that designation should place him. In the musical world he has turned round, and at nearly every turn he has offered a new surprise. When he began his career, in 1894, he wrote, very reluctantly, an opera called "Prince Ananias." Produced by the Bostonians it proclaimed Mr. Herbert a real light opera composer, and that was in a day when judgment upon musical matters of a light nature was much more critical than it is at present. From "Prince Ananias" to "Eileen," is a span of twenty-three years of the busiest kind of life for a musician, but it happened that in that comparatively short period the tremendous energy which could produce forty complete operatic scores, two of them grand operas, was tempered by an exhaustless spring of musical emanations. In other words, the amount of work which this man has accomplished is not at all commensurate with his creative ability, and despite the stream of melody that has flowed from his pen in those twenty-three years, he has actually enjoyed long periods of rest and leisure studying Irish lore, Irish folk melodies, and addressing Irish meetings at which "home rule" was the persistent topic.

For Victor Herbert is an Irishman who knows and appreciates the traditions—musical and militant—of Ireland, and in "Eileen" he seems to have achieved the unique distinction of combining melodiously and inspiringly these traditions. In fact, "Eileen" might be called an Irish revolution in which, however, the harp is dominant over the shillalah.

"One doesn't need to be an Irishman to listen to 'Eileen,'" he said to a minor representative in his studio on the top floor of his upper West side home, "any more than one needs to be a Spaniard to appreciate 'Carmen' or an Egyptian to enjoy 'Aida.' Not that I would presume to class 'Eileen' with these works, but in universality of appeal there is no reason why Irish music should not take a place alongside of typical Spanish, Egyptian or other racial music.

"Ireland presents a rich field for the musician," he went on, "due no doubt to the fact that her folk songs are more numerous and more expressive of the moods of the people than those of other countries. Musically, the Irish are descended from the harpists who played and sang their melodies at court, and throughout the towns and cities of the country. The harp, indeed, came to symbolize Ireland. Certainly, no other land ever placed its musical instrument on its flag.

"With the world-wide movement of the agrarian population to the cities, folk music is fast dying out, in Ireland as well as in other countries. In fact, in Ireland you can hear it only in the meadows and mountains a good distance back from Dublin and Belfast. Once people take up life in the big cities they are apt to reflect musically only the song craze of the moment. Perhaps, it is utterly foreign to their former environment and associations, but nevertheless, to be in the prevailing style they adapt themselves to this craze with little show of reluctance. Here in America we have, strictly speaking, no folk music, because we have no peasant

life. You can't call the farmers of this country peasants—they live too well. They hop in their Fords, drive out to the fields, hop on their tractors, and then, after a few hours, back to their comfortable houses with their phonographs and pianolas.

"Perhaps, the nearest approach to folk songs in America is to be found in 'Swanee River' and those melodies of Stephen Foster. Negro life in the South in the ante-bellum days was the inspiration for several songs which are dear to us. They represented the life, the character of the colored people, but with the coming of the materialistic age, with its triumph of machinery, music representation of any part or people of our country has not been developed, and probably could not be."

Mr. Herbert spoke of the advancement of musical taste in America.

"People are becoming more susceptible to musical impressions," he declared. "Whereas, formerly they expressed favor or disfavor of music whether presented in grand opera or light opera form they now read thoughts and meanings into it. That is the proper way to approach music, for music is like mythology; it is Janus-faced; it has one side for the multitude, and another for those who penetrate behind the veil. Those who care may find in music a significance, an interest which are indeed profound.

"Opera is no longer a refined luxury, an aristocratic taste. All music lovers appreciate it and understand it. Throughout the world it has supplanted the drama in the estimation of the cultivated and the refined. The reason is plain: music speaks a universal language; it speaks to the soul; it is the form in which the feeling of this age finds its fullest and freest development.

"Expressed in comic opera, or in opera comique—I cannot distinguish between the two classifications—music has much of the same culmination as in its more ambitious form of grand opera. Here also, emotions too subtle for other embodiment, sentiments too fleeting, passions too intense are all told.

"To a trained ear," he pointed out, "one can always identify the racial or national characteristics of music. Who else but the Russians put wild unrest and revolutionary—an unrest which at times attains an exotic, half-barbaric,

half-Oriental character into their music? And, whereas, Italian music is intense, sentimental, passionate, the music of the Austrians is gay, spiritual, proud."

The composer deprecated the tendency of certain producers to permit meaningless interpolations to be inserted into the scores of important works.

"Were I asked to write a number at my own figure, to be inserted into another composer's score, I could not accept the request. My conscience would not permit it. To me it would be the height of presumption. Perhaps, the average listener might not be able to distinguish between a song by Lehar, who, by the way, is the leader of us all in the field of light opera writing, and one by John Smith, interpolated for the New York production, a trained musician can tell the difference instantly. We'll develop an even greater appreciation of music here when we discard such methods of deception."

Mr. Herbert's musical talent is clearly hereditary as his grandfather was Samuel Lover, famous as an Irish novelist and musician. The composer was born in Dublin, Ireland, but was taken at an early age to Stuttgart, Germany, where he began the study of the cello and composition. After achieving a national reputation there he came to this country in 1886, and here he has remained ever since, his cosmopolitan tendencies making him over into an American of Americans. For a while he was associated with Anton Seidl's orchestra as assistant conductor, in which position he came in touch with Dvorak, the Bohemian composer, who



Harpoor.

LEW FIELDS.
In "Boston Friends."

was in this country writing his now celebrated "New World Symphony." Later Mr. Herbert joined Theodore Thomas's orchestra as assistant conductor, and next came his organization of his own Pittsburgh orchestra.

Mr. Herbert attributes whatever success he has achieved as a composer to a deep-laid reverence for music and the spirit in which it is written.

"I cannot emphasize too much," he concluded, "the necessity of reverence among all music students. Technique can wait, but reverence must be observed from the beginning."

LOUIS R. REID.

CHICAGO SUFFERS SLUMP IN THEATERS

Excitement Over War and Holy Week Combines to Lessen Interest in Dramatic Attractions

CHICAGO (Special).—At no time in recent years has theatrical business been at a lower ebb in Chicago and the Middle West than during the past week. Public excitement regarding the entrance of the United States in the war and the lack of interest in all classes of amusements during Holy Week are responsible, in the opinion of the managers, for the depression. With the exception of "Good Gracious Annabelle," at the Court Theater, there is not an attraction in town that is playing to substantial business, and the success of this play is attributed to the novelty and unusualness of its plot and character development. Therefore, until the war fever has in part subsided

and the theater public readjusts itself to new conditions, managers who would reap profitable engagements in this section of the country should present only those plays which possess novel or unusual elements.

Conditions such as prevail at present are particularly hard on the theaters. People have so much world politics, so much war philosophy, so much international law to think about and digest that they have not time to worry about plays. However, a reaction is looked for, and managers in the Loop district believe that their houses will soon begin to show profitable attendance similar to that which prevails in London.



OLGA ROLLER, GRACE BREEN AND CHORUS IN SCENE FROM "EILEEN."

White, N. Y.



White, N. Y.

SCENE FROM SECOND ACT OF "OUT THERE."
Laurette Taylor in an Effective Emotional Moment.

AS WE WERE SAYING—

By Mademoiselle Manhattan

In a tender little letter written long ago, Louise Closser Hale said, referring to the futility of uttering paens of praise about the deaf, unlistening dead when, possibly we have withheld from their eager living ears the words that would have been like strengthening wings to their soul.

"It is curious, after all, for when we find ourselves sorrowing over a man's death (or a woman's) it is generally for the reason that they haven't had a better time when they were alive."

Over and over again, since Melville Ellis's sudden death, I have felt sharp sorrow that so talented, so bright and eager a spirit should have captured so little real reward as met that brilliantly gifted musician.

Not only was Melville Ellis the premier master of music of our stage, but he was a very great authority on each of the allied arts of the theater. As a designer of scenes he was the peer of men who have found fame and fortune in that single field; as a creator of correct and fascinating costumes, he had no rival among professional costumiers, and his knowledge of stage craft enabled him to rank with stage directors of the greatest acumen.

It was Melville Ellis' impeccable good taste that for years made the productions of the Messrs. Shubert advance models of stage styles, and it was to him that we owe the introduction to our own stage of Reinhardt, Bakst and the fellow craftsmen of these two masters of widely different effect in the theater.

He was easily the most versatile figure among the younger men who are identifying themselves with the business of artistic stage presentation, and his place will not soon be filled. For twelve years he was associated with most of the Shubert productions, and every piece of work he did in their interest gave weight and dignity to the men who employed him.

"He was a very important man in several fields," said Lee Shubert, in speaking of Mr. Ellis' untimely taking off, "and his future was certain to have more than fulfilled the prophecy of his past."

Yes, Louise Dresser is just as patriotic as she can possibly be. And of course she would gladly go to war in the cause of world freedom, if the

voice of heaven calls—but—Did you ever realize what a long, strong, wrong sort of word is that monosyllable?

In this case the story told by that "but" recites Shakespearean texts to the effect that "he jests at scars who never felt a wound," and that "broken bones are little pastime." For Miss Dresser, as I am certain you cannot have forgotten, is suffering from a broken arm—a compound Colles fracture acquired while diligently practising the gentle art of peace in "Have a Heart."

"I was frightfully keen about this war business," said Miss Dresser when I met her in Dr. Constable's office a few days ago, "I even wanted to enlist if they let us girls take up arms, and be a sort of Joan d'Arc, or Boadicea, or any thing in the war maiden line that happened to be going. But after falling, wounded in the trenches at the Liberty theater, I have about decided that I prefer the victories of peace. Any one who really wishes to accumulate broken arms and legs on the field of battle may do so, but having gained the Victoria Cross and eleven war medals for bravery under fire at the hospital, I shall confine my patriotic efforts to Red Cross work."

Those of our players who have administered swift pats upon the wrist to such English actors as have slunk over here to evade military duty in their own country are now given an opportunity to prove their own personal attitude toward the cause of world freedom.

A canvass of the theaters on Friday evening, after our country was definitely and officially declared in a state of war, showed an amazing ardor for military glory to be glowing in the bosom of most of our theatrical favorites.

At the Century Sam Bernard, long addicted to the habit of broken English, expressed himself as eager to add an entire nation of broken German to his vocabulary, while Frank Tinney, bursting with patriotism could scarcely be restrained from starting right out to recruit a regiment of comedians for the purpose of causing the entire Prussian army to laugh itself to death.

Douglas Fairbanks not only awaits

the call to the colors himself, but he

arise, instead of adding to the number of Red Cross nurses who need more nursing than they are able to perform.

And so it goes all through the profession. I have yet to meet a man whose ear is deaf to the call, or a woman who isn't ready to give up father, brother, sweetheart, or son if his country needs him. There are no slackers on the American stage. Allah be praised!

Such a first night! Of course it is Arnold Daly and the Belasco Theater I am talking about.

Perhaps it was that the atmosphere was surcharged with sympathy for the star whose recent success was cut short by a dangerous illness, perhaps it was that everyone is keyed up just now by the grave events that are testing our national soul, perhaps—but what's the use of conjecture? All that really matters is that it was a regular Belasco first night and that every one was there.

I find the cast of "Peter Ibbetson," most interesting as day after day augments the importance of the people who will surround Constance Collier when she appears as the Duchess of Towers.

John Barrymore is sure to be quite wonderful as the unfortunate hero, although he lacks several inches of being the tallest young man in the world, which was Du Maurier's description of "Gogo" grown up.

Laura Hope Crews is to be the kind hearted lady who tells Peter that his uncle has slandered his mother, while Lionel Barrymore will return to the speaking stage to make the production the more memorable. And there you are.

DESERTS MUSICAL COMEDY
Ina Claire Signs Long Time Contract to Appear Under Belasco Management

Last week an important theatrical transaction was consummated whereby Ina Claire will desert the field of musical comedy and become a dramatic star, under the direction of David Belasco. Mr. Belasco has been interested in Miss Claire's work for some time, and she concluded that she was best fitted for dramatic acting.

Miss Claire returned to New York at the close of the tour of the "Follies of 1916," in which she appeared. On April 4 she attended a dress rehearsal of "The Very Minute," in the Belasco Theater, and before she had left the building both her signature and that of Mr. Belasco were affixed to a contract calling for a long term of years. She will appear in a new comedy.

TWO WEEKS OF MANTELL
Shakespearean Actor Booked for Brief Engagement at 44th Street Theater

Following the engagement of "Joan the Woman" at the Forty-fourth Street Theater which ends April 14, Robert B. Mantell will occupy that theater for a special engagement of two weeks, beginning Monday, April 16. He will appear, as usual, under direction of William A. Brady, and he will present his full repertory.

The list of plays for the first week include: Monday evening and Wednesday day matinee, "Merchant of Venice"; Tuesday evening, "Hamlet"; Wednesday evening, "Richelieu"; Thursday evening and Saturday matinee, "Macbeth"; Friday evening, "King Lear"; and Saturday evening, "Richard III," an able company has been assembled for Mr. Mantell's support.

"THE WILLOW TREE," AT COHAN AND HARRIS.
A Japanese Play Established for a Long Run.

ESTABLISHED JANUARY 4, 1879



OF THE STAGE AND MOTION PICTURES

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Dow's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

KEEP UP THE GOOD WORK!

THE consensus of opinion among theatrical managers, as expressed in the statements published in last week's MIRROR, is that play production in America will not be curtailed appreciably on account of the war. This does not mean, however, that the people of the stage are not prepared to "do their bit."

It is highly to the credit of the profession that every appeal to generous instincts, whether it be the Actors' Fund Fair, a benefit for some former co-worker reduced to want, or a sacrifice for patriotic ends, finds a quick response.

Now, in this period of national trial, men and women of the theater are taking a place in the front rank of those ready to support their country. Managers are contributing the proceeds of performances to the Red Cross and other funds, actors are enlisting in a company mustered from among their own number and the women of the stage, at a mass meeting this week, will launch a plan for their part in the great struggle before us.

Keep up the good work!

MORE TABLETS IN ORDER

THE first theater in New York—it was opened in 1767, and WASHINGTON was a frequenter there after he was inaugurated President of the United States—passed long ago, and on its site a church building was erected known ever since as the John Street Methodist Episcopal Church. Since the last issue of THE MIRROR, a tablet has been placed on this building setting forth that the site is that of New York's first theater. The marking was made by an historical association formed in the crooked thoroughfare known as Maiden Lane, and it is not a theatrical association, either.

An old timer tells us that this is the only theatrical landmark in New York that has been thus designated. There are other sites still neglected. Their histories may not go back as far as the John Street site's. But on these neglected sites stood playhouses more notable, playhouses which marked the adornment and development of the drama in America. Who but an old-timer knows where EDWIN BOOTH built his splendid theater? Who but an octogenarian can show where LESTER WALLACK played—that Prince of the profession. The house of DALY still stands almost deserted, lost to the passing throng!

Other theater buildings were erected later and some have been torn down, but those named are a part of the dramatic history of New York and the country. The profession of to-day would honor itself and pay tribute to the genius which adorned it, by following the example of the Maiden Lane association that put a tablet on the John Street church. The receipts of any first night in the theatrical center of this city would be sufficient to pay for all the tablets needed.

ASSETS OF THE PUBLICITY MAN

AS he is known to-day there is no genesis of the Publicity Man. But he is an essential in every branch of business. Instruction is necessary in every development, but if there is no genius—well, you remember the adage, that about the silk purse and the hog's ear.

Getting nearer where we are now living, a foremost cleric of this country once said that great occasions require great efforts and great efforts make great men. It is the old idea that Opportunity is on the rounds looking for a shining mark.

We are almost persuaded that the born Publicity Man makes his own opportunity. In the theatrical world he is absolutely *sine qua non*. Nor does this man come into his own because he knows the art of weaving a spell about

a Sunday editor of a big city daily, although he must have that gift. The ability to formulate bewildering sentences is not to be dismissed. The acquirements mentioned are assets in the life of a Publicity Man and have been for forty years.

But if the man lacks the *savoir faire* of a genuine prince; if he cannot make the man he approaches think as the old Duke of Cumberland thought when he said he preferred to take up the opinion of others rather than act on his own, the Publicity Man is a misfit. He must know the secret of invading a sanctity in such a manner as to be invited to the chair of the favorite guest, and always so to speak as to make his departure a regret. But why catalogue the requirements? Why say he must know how to take a rebuff, if one comes, as a woman takes a compliment?

The tact of adorning an insincerity so that it is absorbed as one takes in the sunshine, is found only in the Publicity Man. We hear a lot about the efficacy of the initiative. The Publicity Man creates—a man may be initiatory and not creative. We hear about the psychological moment. The Publicity Man constructs the time-piece which brings the hands to the hour, as Von MOLTKE is said to have done, for the story is that when the Prussians arrived at the gates of Paris, the great strategist looked at his watch and remarked to KING WILLIAM, "The calculation was correct."

The type of publicity man we have in mind dropped dead the other day in the corridor of a New York hotel. He was known from Coast to Coast as "JIMMY" MORRISSEY.

HEARD ON THE RIALTO

A difference of opinion: "Our Bettors," Serious Play—*World*, April 1. "Our Bettors," Comedy—*Tribune*, April 1.

A number of attractions are now touring the Middle West under the advertisement of "the original birth control play."

That an actor occasionally achieves greater importance on billboards and programs than managers or authors is again proved in the case of the latest attraction at the Belasco Theater. There we find the name of Arnold Daly printed so conspicuously as to top the names of David Belasco and John Meehan, the author of "The Very Minute."

This is a week in which the male star comes into his own with a vengeance. In addition to the "presentation of" Mr. Daly, Sir Herbert Tree occupies the New Amsterdam stage, Robert Edeson returns to Broadway in "The Knife" and Lew Fields deserts musical comedy for "Bosom Friends," a character comedy at the Liberty Theater.

That a press agent is not always essential to the success of a theatrical enterprise, even in New York is proved in the case of the Provincetown Players, of 139 Macdougal Street. Unheralded, unrepresented in any way in the press, they have recorded a profitable season, so THE MIRROR learns, and one which has encouraged them to plan a more elaborate and ambitious repertory next year.

On Feb. 13, "The Morris Dance," an "outrageous" farce by Granville Barker, actor, playwright and producer, was presented at the Little Theater. The majority of the critics, in reviewing the play, said that while it was successfully "outrageous," it was not art.

On March 23, Granville Barker, actor, playwright and producer, gave a lecture before the Contemporary Club of Indianapolis on "Why Worry With Art?"

The death of Melville Ellis recalls to us that it was not as a costume designer or a pianist that he gained his earliest fame in the American Theater, but as a song writer. Probably his most popular composition was "When Love is Young in Springtime," which, it will be remembered, was featured in the production of "Brown of Harvard."

A mass of misinformation was uncovered respecting the life of Frank Wedekind, whose propaganda play, "The Awakening of Spring" (Frühlings Erwachen) was recently performed here before an audience which one expressive chronicler of theatrical affairs described as "composed chiefly of short-haired women and long-haired men."

We learn from Percival Pollard's authoritative "Masks and Minstrels of New Germany" that Wedekind was destined for a law career, but that during his course of study in Munich, his association with artists and players inspired him to write plays. Giving up law he shifted to Zurich where he came into touch with Strindberg. In 1888, his father dead, Wedekind returned to Munich. Artistic ferment tossed him hither and thither; he went to Paris, and to London, flinging away his patrimony and much of his physical and spiritual health. He learned, then, as Maximilian Harden has pointed out, all the centers of European culture, all the sinks of its perversity and its crookedness. In 1891 he returned to Munich where he began immediately to gain fame as a writer and public performer."

No other production of the season has brought about such a difference of opinion among the critics as Galsworthy's "The Fugitive." Since Mr. Shaw is acknowledged to be the leading and most capable dramatic critic in the English-speaking world, we threaten to reprint his critique—provided we can find it—of "The Fugitive," as representing perhaps the best and most accurate analysis of the play.

What has become of the old-fashioned manager who never invited a dramatic critic to luncheon previous to staging a new play?

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"THE GRASSHOPPER"

Play in Four Acts, by Padraic Colum and Mrs. F. E. Washburn Freund (Founded on a Play by Keyserling). Produced by Iden Payne, at the Garrick Theater, April 7.

Cast
 Father Myles Thomas Donnelly
 Maeve Jane Ross
 Bridget Marie Diggins
 Michael Dempsey H. Asbury Tonge
 Sheila Eileen Huban
 Anne, Dempsey's wife. Mrs. Nellie Flock Saunders
 Matt O'Connor John F. Campbell
 Thomas Bacach Edward Brodsky
 Mark Brogan, an innkeeper Warren F. Hill
 Mrs. Gilloomin, a shopkeeper Helen R. Morrian
 Andy Charles Webster
 Samson Philip Loeb
 Murty Philip Tonge
 Fog Adele Klaer
 Johanna Yvonne Jarrett
 Sara Lillian Jago
 Tracy Nowlan P. K. Cowley
 Old Catty Esther Mendel

Occasionally there flashes across the theatrical horizon an actress, who, while comparatively unknown, gives a performance of such vividness, poignancy and sympathy that she becomes famous overnight. Two seasons ago it was Marjorie Rambeau who achieved this distinction; a year ago it was Geraldine O'Brien, with her characterization of the gypsy girl in "The Devil's Garden." This year the honor goes to Fay Bainter and Eileen Huban.

It was indeed a wise and fortunate selection on the part of Iden Payne—this selection of Miss Huban to play the title role in this newest Irish tragedy, "Grasshopper." It is her superb performance of the wild, imaginative but repressed little "soul of a girl" that will bring whatever popularity the play enjoys. While "Grasshopper" as a drama of character is a powerful piece of work in its insight into life among the Irish peasantry a century ago, it nevertheless, suffers from an inadequate representation, save in the case of Miss Huban. But she illuminates the character of the restless, affectionate child of nature whose youthful impressionability and pride direct her judgment to an inexorable tragic climax with such a power of impersonation, and naturalness, and capacity for quick changes of mood that she aroused enthusiasm of a high order, among those whose custom it is, in the language of Broadway, "to sit on their hands." Her personality not only coincided with the character she portrayed . . . but she knew the type of the "grasshopper." Therefore she was able to play it to the life.

"Grasshopper" is the first play by Padraic Colum to be produced in this country. While it is founded on a drama by Keyserling, it obviously reflects the tendencies associated with all of Colum's writings. We see in it the outlook of a young and radical mind, the perceptions of one in revolt against the old and conventional orders of plot and character development.

There is much of eloquence in "Grasshopper"—eloquence that would make action seem obtrusive were it given to such a finely balanced organization as—say—the Irish Players. Here, however, with the exception of Miss Huban and possibly Mr. Campbell, there is evident little appreciation of it. There is scarcely any humor, but then Mr. Colum is too serious with youth to care much for humor. The feeling for situation, the ability for characterization, the understanding of what is in the characters' minds, as shown in "Grasshopper," point to Mr. Colum as a dramatist of undoubtedly power.

"Grasshopper" may be called a study he must work—all comes to the rider

in the impressionability and impulsiveness of youth. Sheila, the little illegitimately born drudge in the household of Michael Dempsey, hears from the lips of her garrulous grandmother the legend of the supreme sacrifice of Ellen O'Leary, a reputed sinner of an earlier time. Stung by the rebukes of her associates, she too will make a sacrifice—she too will vow to the Virgin at the "black chapel," that she will give her life that another's may be saved.

She makes the trip, but on the return comes under the blandishing influence of Matt O'Connor, and promptly begins to experience the imaginative emotion of youthful love. She no longer wishes to die, but when she discovers, however, that she has been a mere diversion for a fickle lover, she is led on by her superstitious faith in the tragic legend to kill herself, that her foster-mother may recover from a serious illness.

The character of Sheila, the little "Grasshopper," as interpreted by Miss Huban, is underlaid with an emotion so vital, the emotion of a wistfully, impulsive life, and invested with a pathos so poignant of the quick passing of good things, that no understanding heart can but be deeply moved.

THREE NEGRO PLAYS

"The Rider of Dreams," "Granny Maumee," "Simon, the Cyrenian," by Ridgely Torrence, Presented by Mrs. Hapgood, under Direction of Robert Edmond Jones, at the Garden Theater, April 5.

Cast
 Blanche Deas, Joseph Burl, Opal Cooper, Alexander Rogers, Marie Jackson-Stuart, Francis Tarkington, Inez Clough, Andrew Bishop, Lotte Grady, Theodore Roosevelt Bolin, John T. Butler, Jessie Shipp, Robert Atkin, Thomas William.

Prior to Mrs. Hapgood's most interesting presentation of Ridgely Torrence's three one-act plays, stage performances by companies comprised of negroes have been limited, in New York, at least, to two stock organizations in Harlem. To Mrs. Hapgood, then, belong the credit for a significant experiment—that of testing the possibilities of negro drama interpreted by colored actors before cosmopolitan audiences. Art and fashion were represented at the opening performances, which created such a distinctly favorable impression that one of our foremost producers is considering the advisability of removing the company to a Broadway theater, in which case negro-folk plays may enjoy a temporary vogue.

Sincerity and an almost childish abandonment to feeling—whether it be exaltation or depression—so typical of the elementary negro nature, characterize Mr. Torrence's plays and their interpretation. More completely trained white actors could not have felt, nor made others feel the spirit of "The Rider of Dreams," a sketch that in its emotional and poetic inspiration suggests a conception of Yeats. The great, blundering, colored man, filled with a love for ease and music, chanting his dream of life and rising into a veritable frenzy of joy as the mental picture becomes more and more a reality, is a superb piece of racial characterization.

Then the sudden fall from dream to fact—the realization that in a practical world he cannot sit in the shade and strum his guitar, he must not steal and

of dreams and like a child he is mystified because such things must be. Opal Cooper seems to live the part of the colored man, which is much more satisfying than technical adroitness.

"Granny Maumee" is an intense little tragedy, done here a few years ago by the Stage Society. As a study in colored temperament it is less significant than "The Rider of Dreams"—for the voodooism of the aged, half-mad woman, is not typical of the American negro—but as a tragic playlet it is powerful. Blind and for years obsessed by a hatred of the whole white race because her son was burned at the stake, Granny Maumee awaits the coming of a great grandson, praying the while for a return of sight that she may see the child, if only for a moment. There is plenty of tragic intensity in the scene revealing the truth—that the granddaughter has been betrayed and the infant is white.

The last of the three plays, "Simon the Cyrenian," is based on the Gospel according to St. Luke, "and as they led Him away they laid hold upon one Simon, a Cyrenian—and on him they laid the cross that he might bear it, after Jesus." The scene, just preceding the crucifixion, is a triumph in effective staging for Robert Edmond Jones, and except for a slight vagueness in the meaning of the opening passages, the play is a vivid depiction of the tremendous events enacted in the garden of Pilate's house. Off stage are the noises of the crowd jeering Jesus, while in the garden, Simon is preparing to bear his burden. There is a spiritual lift in this play, and at least one character, that of Simon, is forcefully presented.

Mrs. Hapgood's negro players are one of the big events of the season and deserve every possible encouragement.

THE VERY MINUTE

Play in Three Acts by John Meehan, Presented by David Belasco at the Belasco Theater, April 9.

Cast
 Horace Crammer Forrest Robinson
 Mrs. Crammer Marie Wainwright
 Francis Crammer Arnold Daly
 Kathleen Kathleen Nesbitt
 Phillip Crammer William Morris
 Dr. Muster John W. Cope
 Robert Lester Longman
 Robert Monticou Robert Vivian
 Bennett Leon E. Brown

The liquor interests are being assailed in New York this week uptown and down, with Billy Sunday in Washington Heights and David Belasco in Forty-fourth Street. Each in his own particular way is urging the evil of drink and the advantage of hitting the trail through dry pastures; but it is fair to suppose that the evangelist's trail is the more clearly marked of the two. Sunday has a vision of a very definite Hell as a penalty for moral digressions; whereas John Meehan, the author of Belasco's production of "The Very Minute," offers a diluted Christian Science as a cure for unfortunate tendencies.

Effectively theatrical as it is, and finely acted by Arnold Daly and one of the strongest supporting companies assembled in a long while, "The Very Minute" would be a more valuable contribution to the stage had there been a less apparent effort to dodge the danger of expounding any definite plan of metaphysical healing. This is the first play by Mr. Meehan, formerly an actor, and one imagines that in the original draft the teachings of Christian Science were more plainly evident. Now

they are partially disguised, but still the basis for the plot development.

A venerable college president, who has retired because of an incurable illness, longs most of all to be succeeded by his son, a young man of brilliant promise, who has already established a reputation as a teacher of law. But to every one, save the aged father, Francis Crammer is all too obviously speeding along the downward path because of an un-governed taste for drink. His ambition is gone, his nerves are on edge, and he is an altogether explosive, uncomfortable person fit for a sanitarium.

It is at this point that Francis's uncle, inspired by the interest Kathleen takes in her stepbrother, offers none-too-welcome advice and service in the realms of mind healing. There is some excellent argumentative dialogue between the advocate of spiritual power and the cynical young materialist, who denies the possibility of being cured. There is vivid drama, too, in the second act showing his battle against the unseen force being exerted to save him.

The third act, however, while strongly theatrical, scarcely bears out the theory that, at the very minute it is least expected and more needed, spiritual power will come to the rescue. To be sure, Francis reforms, but one gathers that reformation is, in the main, due to the quite human shock at the tragic death of his father, and the grief of the step-sister who loves him.

Mr. Daly received considerable of an ovation on his return to the stage after a serious illness, which he referred to in a humorous curtain speech. His portrayal of Francis was in the characteristic Daly mood, vivid, and impressive. For the rest, the characters were admirably presented, especially those entrusted to Cathleen Nesbitt, William Morris, John W. Cope, and Marie Wainwright. "The Very Minute" contains some excellently written passages.

BOSOM FRIENDS

Play in Three Acts, by Frank Mandel. Staged by Robert Milton. Produced by Lew Fields, at the Liberty Theater, April 9.

Cast
 Sebastian Krug Lew Fields
 Gretel Krug Irene Penwick
 Anna Marie Mathilde Cotterly
 Dr. Aaron Mather John Mason
 Henry Mather Richard Bennett
 Mrs. Hofmeir Helen Lowell
 Mrs. Carstairs Helen Ware
 George Bennett Willis P. Swetnam

With a cast that can truly be said to live up to that much-abused classification, "all-star," Lew Fields presented a new comedy drama, entitled "Bosom Friends," in which he enacted his first serious role in a long and industrious career. While we are entirely in sympathy with Mr. Fields's ambition to win distinction as a serious character actor along the popular lines of his former "music hall" companion, Mr. Warfield, since we believe him an actor especially gifted by nature for such an achievement, his judgment in selecting "Bosom Friends" for his first effort in this direction cannot be commended.

It is a familiar tale—this of Mr. Mandel's, and it is so inexpertly, so episodically unfolded that whatever illusion is created by a sympathetic and human bit of acting is hastily destroyed by the ever-recurring view of the mechanism of the play. The characters, with the exception of the schoolmaster, Krug, which Mr. Fields portrayed, are but sketches at best, and

(Continued on page 10)

GERTRUDE HOFFMAN IN HEADLINE ACT

Palace Bill Also Includes George White and Lucille Cavanagh—
Elizabeth Murray Returns to Vaudeville

An eight scene revue, of which Gertrude Hoffman is the producer and the star, is the headline feature of this week's Palace Theater bill. Since Miss Hoffman ended her appearances at the Cocoanut Grove, atop the Century, she has been engaged in the production of this act and although the long turn is typically Hoffmanesque the material is entirely new. There are forty people in her act, which is produced on a large scale. The star, as usual, dances, does her imitations, works the traps, acts, sings and appears with her trained python which wriggles in ragtime. The finale is a bathing scene, à la Annette Kellermann, with twenty young women costumed accordingly. Max Hoffman directs the orchestra.

George White and Lucille Cavanagh re-

turn to the Palace this week in a new song and dance offering that meets with as much approval as have their former efforts. Elizabeth Murray re-enters vaudeville with some new Irish songs and patter in a number which is well received. Sam Padden heads a cast that presents one of the most successful of the plays formerly used by the Washington Square Players, entitled "The Clod." At this time "The Clod" is of particular interest as it deals with the psychological aspect of war when the peasant is swept into the conflict.

Al Herman delivers his highly amusing *entre nous* monologue in blackface. The rest of the program includes D'Avignea's Chinese Duo and the thirteenth episode of the "Patria" serial which features Mrs. Vernon Castle.

SPRING "CENTURY GIRL"

The usual custom of donning new clothes at Easter time was observed down to the last sparkle this week when every member of the large aggregation appearing in "The Century Girl" at the Century Theater came out on the stage Monday evening in an entirely new set of costumes. The Easter edition of the current attraction, as the management calls it, also has the addition of Maurice and Florence Walton to its cast. Miss Janis does a new solo dance and there have been several other special features introduced.



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Author of "Nju."

"THE CONTRAST" GIVEN
Students of New England Conservatory
in Boston Appear in Old Comedy

The students of the dramatic department of the New England Conservatory of Music gave a special invitation performance of "The Contrast," by Royal Tyler, at Jordan Hall, Boston, April 5. This play is the first comedy written by an American to be performed in America by a professional company of actors, and the presentation last Thursday is the first that has occurred in Boston in one hundred and twenty-five years.

The play was produced under the direction of Clayton D. Gilbert, and the scenery, which was built to resemble that used in the original production, was designed by Frank Chouteau Brown and executed by Robert Brunton. Among the conservatory students who comprised the cast were Hugh Towne, Harold Stuart, Byron Clark, Lee Estabrook, Wallace Clark, Enid Howland, Mrs. Hugh Towne, Pearl Kinley, Edna Keppig, Alice Pearson, and Douglas Kenney.

The only public performance of the play took place in the same auditorium April 7. The playbills follow in form and appearance those used when the piece was produced at the New Exhibition Room on Board Alley in Boston Oct. 18, 1792.

REHEARSING "THE HIGHWAYMAN"
The chorus has been completed for "The Highwayman," the comic opera by Reginald de Koven and Harry B. Smith, which the Shuberts will revive this spring with an all-star cast, and rehearsals began last week at the 44th Street Theater. The presentation will take place in the early part of May at that theater. John Charles Thomas has been engaged for the baritone role.

"POLLYANNA" BACK AGAIN
For its Easter week attraction the Standard Theater is offering Catherine Chisholm Cushing's four-act play, "Pollyanna." The cast includes Patricia Collinge, Nanette Comstock, Selma Hall, Maud Hosford, Helen Wethersby, Maude Granger, Oswald York, Harry Barfoot, Joseph Jefferson, Harry Daffey and Stephen Davis.

It is learned that Ernest Lambert, well known on our stage as a comedian, has been decorated with a military cross for bravery.

FRIARS, LAMBS AND MOTION PICTURES

Management of Actors' Fund Fair Prepares Novel Program—
Screen Stars to Appear in Improvised Studio

Entertainment by the Friars and Lambs and a fully equipped motion picture studio in which notable film stars will act before the camera, are to be features of the Actors Fund Fair which opens at the Grand Central Palace on May 12, according to a recent announcement by Waldemar de Bille, executive director of the Fair.

The principal film corporations of the United States are co-operating in arranging the picture studio, working under the direction of Charles Moyer, of the Associated Motion Picture Advertisers, Inc. The studio is to be large enough to accommodate twelve sets.

It is to be continually in use during the ten days the bazaar is to run and among the notable screen stars that have already consented to appear and be filmed while the public looks on, are "Fatty" Arbuckle, Douglas Fairbanks and Mary Pickford. Arbuckle will be filmed in a feature which will be produced later.

The Friars are to provide an entertainment continuously from 1 to 11 P. M. during the entire run of the Fair. In addition to presenting original acts, which are to be specially written for the Friars show, vaudeville headliners in New York during the bazaar will appear daily. The

MOSS THEATER PLANS

Building on Upper Broadway Will Seat

Over 3,000—May Be Called the Wilson
Plans were filed last week for B. S. Moss's new million dollar theater at 181st Street and Broadway. The house will be opened about Thanksgiving Day, 1917, and will be named after a United States President, as in the case of Moss's Jefferson and Hamilton Theaters. The name has not yet been determined upon but conjecture favors the Wilson Theater. The building will be two stories high, taking in 150 feet on Broadway, 200 feet on 181st Street, 170 feet on Bennett Avenue, and 201 feet on the north, an area of 13 city lots. Two large entrances, with Italian marble, will open on Broadway, and another on 181st Street. The capacity will be 3,012.

MORE "KNIFE" COMPANIES

Arrangements have been made with Eugene Walter whereby the Shuberts will present his play, "The Knife," as the opening attraction of their two new theaters which are at present under construction in Boston and Philadelphia. It is expected that these playhouses, which will bring the list of theaters controlled and directed by the Shuberts throughout the country to a total of ninety, will be ready for occupancy by the beginning of the new season in the Fall.

A LETTER POINTS A MORAL

Among the letters in last week's mail was one from a reader who complained that he had tried unsuccessfully to buy a copy of *The Mirror* at a newsstand. The dealer said that his order for *The Mirror* had not been filled.

We don't know the conditions of this particular case, but we do know that any dealer who places his order through the proper channels will be supplied with as many copies as he wants.

The real moral of the letter, however, is to avoid the danger of being disappointed in relying on a dealer's supply, which may be sold out the first day. The way to make certain of your copy is to place a standing order with your dealer, or to have your name entered on our subscription books that *The Mirror* may be mailed to you weekly.



EILEEN HURAN.
Of "The Grasshopper" Co.

MARGOT KELLY IN "FOLLIES"

Margot Kelly, who has been on tour with Winthrop Ames's production of "Pierrot the Prodigal" in the role that she created at the Little Theater, New York, this season, has quit that company and returned to the city. Immediately on her return she signed a contract with Florenz Ziegfeld, who will place her in the forthcoming "Follies" of 1917.

Allyn King has signed with Florenz Ziegfeld to appear in the new "Follies."

"KATINKA" IN THE BRONX

"Katinka," with Alice Ryan in the title role, was presented at the Bronx Opera House, week of April 2, and pleased large audiences. Clara Palmer, Phil Ryley, Henri LaVonte, John A. Crawford, Peggy Pates, James McIlvane, May Wallace, Edward Lambert, Louis Christy, Arthur Thallasse, Dixie Blair, Thomas O'Hara, Galen Miller and The Bleimans gave entire satisfaction. IDA C. MALCOLMSON

CHURCH ALLIANCE BOOTH

The Actor's Church Alliance booth, Number 71, at the Actor's Fund Fair is in charge of a large committee headed by Mrs. Charles A. Stevenson. The personnel of the committee is composed of distinguished professional people such as Mrs. Frederick Ward and daughter, Mrs. David Schmitt, Mrs. Warburton Joy, Kate Ogbay, Louise B. Southwick, Laura Bird Stewart, Mrs. George Arlin and Laura Seagwick Collins, who are all working hard under Mrs. Stevenson's direction for the success of the Alliance booth.

The Rev. Walter E. Bentley, Rev. Cranton Brenton, Rev. John S. Haight and other rectors, priests and ministers are already associated with the ecclesiastical end of the work. Mrs. Charles A. Stevenson is chairman.

This booth will represent the church and the stage and is absolutely non-sectarian. Mrs. Stevenson hopes to have all denominations represented. The booth will be stocked with patriotic contributions and religious books. In fact Mrs. Stevenson invites donations of saleable articles, which can be sent to her at the Astor Apartments, 305 West Forty-fifth Street. Mrs. Stevenson is delighted with the response already received from her friends in the profession.

The Shuberts have offered to help equip a military unit to be recruited from the theatrical profession if there is a call for volunteers.

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 14th

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	156
Belasco	The Very Minute	April 9	8
Bijou	The Knife	April 12	4
Booth	A Successful Calamity	Feb. 5	82
Bramhall	Keeping Up Appearances	Nov. 8	154
Casino	You're in Love	Feb. 6	82
Century	The Century Girl	Nov. 6	190
Cohan	Come Out of the Kitchen	Oct. 23	207
Cohan and Harris	The Willow Tree	Mar. 6	47
Comedy	Washington Square Players	Aug. 30	264
Cort	Up-Stairs and Down	Sept. 25	239
Criterion	Johnny Get Your Gun	Feb. 12	73
Eltinge	Cheating Cheaters	Aug. 8	292
Empire	A Kiss for Cinderella	Dec. 25	131
42nd Street	The 13th Chair	Nov. 20	173
44th Street	Joan the Woman (Slim)	Dec. 25	221
Fulton	Pals First	Feb. 26	56
Gaist	Turn to the Right	Aug. 17	283
Garrick	The Grasshopper	April 7	9
Globe	Out There	Mar. 27	23
Harris	The Brat	Mar. 5	48
Hippodrome	The Big Show	Aug. 21	389
Hudson	Our Better	Mar. 12	40
Knickerbocker	Diorandi (rev.)	April 9	8
Liberty	Bosom Friends	Sept. 14	251
Longacre	Nothing But the Truth	Mar. 26	24
Lyceum	Case of Lady Camber	Feb. 12	122
Manhattan	The Honor System (Slim)	Feb. 1	96
Maxine Elliott	The Wanderer	Jan. 15	107
Morocco	Love of Mike	Feb. 5	81
New Amsterdam	Canary Cottage	April 10	7
Playhouse	Colonel Newcome	Sept. 2	267
Princess	The Man Who Came Back	Feb. 19	64
Republie	Oh, Boy	Feb. 6	81
Shubert	Lilac Time	Mar. 19	33
39th Street	Eileen	Mar. 19	32
Winter Garden	The Fugitive	Oct. 26	225
	Show of Wonders		

APPEAL TO WOMEN OF AMERICAN STAGE

Mass Meeting to Arouse Interest in War Relief Work at Hudson Theater—Prominent Speakers Secured

The newly organized society, the War Relief of the Women of the American Theater, having as its National Chairman Rachel Crothers, will hold a mass meeting at the Hudson Theater, Friday afternoon, April 13, at three o'clock.

This organization is the first concerted movement of the women of the American stage in behalf of the country and appeals to every woman that has been or now is



Sarony, N. Y.
DOROTHY DICKSON.
Appearing at Cocoanut Grove.

ACTORS' EQUITY ASSN

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council, held in the Association rooms, April 2, the following members were present: Bruce McRae, president; Messrs. Coburn, Connelly, Hull, Kyle, Stewart and Stevenson. New members elected: George G. Carr, Fawn B. Conway, Vai M. Howland, William O'Day, Alexander Ouslow, Byron Russell.

In view of the progress that the sensible plan to have managers and actors adopt for common use a mutually acceptable minimum contract is making, it behoves every man and woman who lives by playacting to apply for "first papers," at least—i.e., to seek membership in the A. E. A.

Later it may be embarrassing for those who omit this plain duty to feel themselves to be all too truly slackers when pointed at by their fellows with the finger of scorn.

It is recalled that one distinguished "star" who is conservative, not to say reactionary, in things pertaining to his calling—he is the scion of a dynasty of actors—was reluctant to believe the account of wrongs recited to him when he was pressed to join our Association. At last he cried, "Well, I have never suffered such injustices myself, but I am an actor or I'm nothing, and I mean to stand up and be counted with you and to do my share in the cause." There spoke the spirit of professionalism. Is there one so wretched that he is wholly devoid of it?

Quite often in discussing the characteristics and methods of men who have risen to power in affairs of the world we are apt to forget, if their demerits have given us a cue, that they have become what they are most likely through their unusual capacity for tireless application—being possessed of keen perceptive faculties coupled with determination. Before totally decrying a man upon whose pleasure we may be compelled to wait, it would be well to ask ourselves if, after all, he is not a far more industrious person than we and one who has always gotten up earlier in the morning to pursue his tasks.

A manager like this *may* be just as intent upon leaving the stage better than he found it as is the broad-minded actor. Both of them would like to think they have rendered service that will make their names cherished hereafter—and perhaps prove a guiding light for those who will follow them.

We cannot refrain from a word to note the passing of our fellow member, Mark Price. He had a long and praiseworthy career on the American stage, covering several generations of playgoers. Mr. Price was a man of unfailing self-respect, and he held tenaciously to the sterling merits of actors of another day which was greatly to his credit. He honored his calling.

BY ORDER OF THE COUNCIL.

connected with the profession in any of its branches—dramatic, musical, vaudeville, chorus, motion pictures, circus, burlesque, playwrights and concert artists. Already units are forming under able leadership and a fund has been started.

The following is an appeal, which Miss Crothers hopes will reach every woman connected with the show business in this country: "Why cannot the women of the American stage stand together as a unit for War Relief Work?

"Other women of America are already organized and registered and ready. We can do infinitely more as a body than individually. We can inspire each other and by concentrating on a few practical definite ways of work, and by putting the results in one main channel, we become a strength for usefulness and for the help which the tortured world needs.

"When war is over this organization will become a permanent guild for this profession.

"Every single one of us can do something, and something which is easier and more important than you think.

"Don't you want to know what this is? "Come to a meeting at three o'clock, Friday, April 13, at the Hudson Theater, where women representing other big War Relief movements will tell you what has already been done. Members of our own profession will show you just where and how you can be of great help to your country by giving a few hours of your time each week. We ask you to come for the sake of your Nation, of your profession and for your own sake, that you may be a part of the most important thing in the world just now—the bringing of healing and comfort to suffering humanity."

Mrs. Henry B. Harris, the only woman in New York owning a playhouse, has donated the Hudson Theatre for the mass meeting, and prominent among the speakers, all women who have been actively engaged in relief work in Europe, are Elisabeth Marbury, Elsie De Wolfe, and Mrs. Coffin Van Rensselaer.

"OH, BOY!" STILL LEADS

Six Best Sellers Show Few Changes—
Holy Week Business Good

The list of six best sellers in amount of seats sold by the various theater ticket brokers, made up from an average of last week's reports, showed "Oh, Boy" still in the lead, followed by "A Successful Calamity," "Out There," "The Willow Tree," "Eileen," and "The Fugitive." The only radical change in the list is the dropping out of "Our Better," which has been included among the six since it opened.

Incidentally, the ticket brokers did not experience the Holy Week slump that was expected. This year the drop from the ordinary week was hardly noticeable. The entire Lenten period, in fact, was marked by an almost normal sale.

THREE ONE-ACT PLAYS

As its fourth bill of the season the Brooklyn Repertory Theater will present a program of three one-act plays on Friday evening, April 13, at the Central Auditorium, 55 Hanson Place.

"Household Gods," by Violet Robinson, is thoroughly American in theme, treatment and authorship, and is a skillfully painted picture of a certain phase of life in New York's tenement districts. "The Subject of Kesia," by Mrs. Havelock Ellis, is a play of unusual charm and sweetness, offering excellent opportunity for effective characterization in "dialect" work. It will be interpreted by Content Paleologue, Ralph Bradley, and Alfred Shirley.

Lady Gregory's Irish classic, "The Ring of the Moon," will be the third bill, the part of the ballad singer having been entrusted to Robert Stuart Pigott, who has made some notable productions of this and other plays by Lady Gregory, Yeats and Synge, both in this country and Great Britain during the past few years.

Following this bill, George Bernard Shaw's "Candida" will be given in the same auditorium on the evening of Friday, April 20, with a carefully chosen cast. Special settings for all these performances are being designed and executed by Brad.

Florenz Ziegfeld plans to open the new "Follies of 1917" in New York on Decoration Day.

"WALLINGFORD" COMING

Cast Recruited from Players Who Have Previously Appeared in Comedy

Rehearsals for the Spring revival of "Get-Rich-Quick Wallingford," under the management of Hale Hamilton and Edward Ellis, were begun last week at the Fulton Theater. Most of the cast was recruited from either the New York or Chicago companies.

From the original New York company were, besides Edward Ellis and Hale Hamilton, who will play their original parts of Blackie Daw and Wallingford, Purnell Pratt, Grace Goodall, George Henery, and Horace James. From the Chicago company there reported Myrtle Tannehill, Harold Vermilye, John O'Hara and Mrs. Charles Willard.

Among the new actors were Frederick Burton, Frank Mayne, Carl Anderson, Eugene Keith, Dorothy Fitch, Fay Wallace, H. P. Nixon and V. LeMar. The first performance will take place at the Montauk Theater, Brooklyn, April 23.



SYDNEY SHIELDS.
In "The Case of Lady Camber."

FIFTEEN COMPANIES ARE CHARTERED

Ince Productions and Hamilton Motion Picture Service Corporation Are Among New Concerns

ALBANY, N. Y. (Special).—The Secretary of State granted charters to fifteen newly organized motion picture and theatrical corporations during the past week. The new concerns have a total capitalization of \$1,810,500.

Ralph W. Ince and John E. Ince, of New York city, are named as the principal stockholders of the Ince Productions, of Brightwaters, N. Y., which has a capital of \$10,000.

The list includes the Hamilton Motion Picture Service Corporation, of New York city, with a capital of \$500,000, and the Bronx Exhibition, Inc., capitalized at \$1,000,000.

The following are the new companies: Players Producing Company of America, New York city; Theatrical and motion pictures, Capital, \$5,000. Directors: Francis M. Smith, S. E. Ginsberg, and Harry S. Hechheimer, Times Building, New York city.

H. Grossman Distributing Company,

New York city. Motion pictures and musical automatic plays, etc. Capital, \$25,000. Directors: Charles H. Hunter, William C. Miller, Jr., Harry Ginsberg, 937 St. Nicholas Avenue, New York city.

Broadway Motion Picture Films Sales Corporation, New York county. Motion pictures. Capital, \$10,000. Directors: Abe Sharp, A. Feier, and William Briesacker, 1576 Broadway, New York city.

Hamilton Motion Picture Service Corporation, New York city. To manufacture spot-light diffusers, motion picture non-flicker projector devices. Capital, \$500,000. Directors: Frank C. Hamilton, Thomas J. Meehan, and Elwood J. Harlan, 11 East Thirty-second Street, New York city.

The Grace Amusement Company, Brooklyn, N. Y. Theater proprietors and managers and motion picture productions. Capital, \$3,000. Directors: Bessie Isenfeld, Morris Isenfeld, and Max Falk, 643 Willoughby Avenue, Brooklyn, N. Y.

Mutual Pictures Theaters Company, New

York city. Realty, theatrical and motion picture business. Capital, \$100,000. Directors: Nathan M. Stern, Robert R. Reynolds, and John F. Natterford, 250 West Forty-fourth Street, New York city.

Bronx Exposition, Inc., Bronx, N. Y. To operate permanent exposition of world's arts and public amusement resort. Capital, \$1,000,000. Directors: Clarence W. Hobbs, William Andros, and Fred V. Peterson, 267 West Thirty-eighth Street, New York city.

Historic Features, Inc., New York city. To engage in a general motion picture film business. Capital, \$100,000. Directors: William P. Chapman, Jr., Edward L. Stevens, and Stanley D. Brown, 162 West Seventy-sixth Street, New York city.

Ince Productions, Brightwaters, N. Y. Motion picture films, printing and publishing. Capital, \$10,000. Directors: Ralph W. Ince, John E. Ince, and John Gorman, 218 West Forty-second Street, New York city.

Peter Ibbetson Company, New York city. Theatrical and motion pictures. Capital, \$12,000. Directors: Sol Sholes, Emil Breitenfeld, and A. A. Raphael, 331 West 101st Street, New York city.

Commercial Feature Films, New York city. To engage in all branches of the motion picture business. Capital, \$10,000. Directors: Charles M. Seay, Henry W. Kiraly, and Louis F. Kuntz, 25 Minerva Place, New York city.

George Bucker Film Corporation, New York city. Motion pictures and general photography. Capital, \$500. Directors: James H. Donaldson, Morris Memerson, and F. L. Devine, 71 West 107th Street, New York city.

The Newark Film Corporation, New York city. Motion pictures. Capital, \$20,000. Directors: David Servis, Bert Tucey, and Charles F. Igel, Jr., 160 West Sixty-fifth Street, New York city.

Adelphi Pictorial Company, New York city. Motion pictures. Capital, \$5,000. Directors: Nellie R. Green, Henry J. Simon, and George E. Mosel, 32 West Forty-second Street, New York city.

The Commonwealth Comedy Company, New York city. To conduct theatrical enterprises and manufacture films for motion picture machines. Capital, \$10,000. Directors: Joseph S. Klein, Arnold A. Kline, and George Munkenbeck, 380 East 140th Street, New York city.

GEO. W. HENRICK.

Announcement was made, Apr. 8, of the engagement of Inn Claire, the actress, to Lieut. Lawrence Townsend, Jr., U. S. N., son of Lawrence Townsend, former minister to Portugal and Belgium. As yet no date has been set for the wedding. It is apparent, however, that Miss Claire does not intend to let her marriage interfere with her professional career, as she recently signed a contract to appear under the direction of David Belasco.

WAR RELIEF EXECUTIVE COMMITTEE
Left to Right: Mary Kirkpatrick, Jessie Bonstelle, Rachel Crothers, National Chairman; Elizabeth Tyree Metcalfe, Eleanor Gates; standing, Dorothy Donnelly, May Buckley.



NEW AND OLD PLAYS IN AUSTRALIA

Some Theaters Are Doing a Good Business—Daylight Saving Movement a Menace to Showmen

SYDNEY, AUSTRALIA, March 8 (Special).—Her Majesty's Theater, Sydney, has housed during the past three months "So Long," (revival), "Girl in the Taxi" (revival), and "Chorus Star," with Florence May, Paul Smith, Leslie Holland, May Morris, Nellie Payne, Reg Roberts and Clyde Williams in stellar parts, and George Matheson and L. M. Mandel in the managerial chairs. The production was followed by a week's interval of "The Orchid" by the same company and later "The Pink Lady."

Visiting Shows at Royal

The Royal has been closed and open alternately for many months with only visiting shows to occupy it. Bert Bailey's Dramatic Company did poor business for five weeks in "Just a Girl" and "On Our Selection" and later moved to the Criterion for the production of Sumner Lock's play, "The Woman from Home." The cast wretched with the work but failed in combination to make the work while. The company, after two weeks at the Criterion, moved to New South Wales and a country tour follows. J. C. Williamson, in conjunction with D. W. Griffith, has re-opened the Royal once more with "The Way of the World."

Miss Edward Gough, widow of the late Sir Edward Gough, died at Cremorne, Sydney.

Henry Stacey (the grand old man of comedy in Australia) died at a private residence in Sydney Jan. 31. The funeral was well attended by local theatrical people, among whom were R. J. Gravestock, J. C. West, Alec Mayne, J. D. Morrison, J. C. Lewis and the general manager of the opera company at present managing here. The chief mourner was Philip Stacey, son of the deceased.

Cremorne Opera Company

The Cremorne Opera company are due to play at Easter time with new additions and changes. They have been successful in New Zealand.

Mr. Wilkie has been reviving old comedies as well as Shakespeare at the Cremorne. Business is excellent and the audience is spelling "money" to the theater men who are touring Mr. Wilkie.

Auguste Hollermann has been appearing here (in the lime only) in "A Daughter of the Gods" with great success, at Wirth Brothers' old building at the Haymarket. They open their circus again at the Hippodrome Easter, with several new Japanese attractions.

The daylight saving is proving a great menace to showmen. Locally, Melbourne will have none of it, and it looks as if Sydney will be the same after our experience. The theaters and picture shows are all opening half an hour later than usual, with not much better results. The amusement tax is also another source of annoyance in this direction as the public have now to pay an additional tax of a penny.

Charles and Irene Dampier recently left these shores on their way to South Africa with the new management. They have been touring here for Mr. Branscombe with the "Dandies" shows for some time with great success. "Jack and the Beanstalk" is due here at Her Majesty's at Easter. The pants has been running to excellent business at Her Majesty's, Melbourne, since Easter.

Old Criterion Revived

"Fair and Warmer," by a new English company, has completely revived the old Criterion. The new company, which is headed by Daisy Atherton, is rapidly on the road to great popularity, and should be a prosperous tour for the "firm." They toured New Zealand after the Sydney season. The cast for this piece comprises James A. Braiden as Billy, Daisy Atherton as Laura, Percy Marmont as Jack, Elma Weston as Blanche, Harry Sweeney as Phillip, May Nightingale as Tessa, Oliver Dencock as Harrigan, and Les Gwynne as Pepe.

"Very Good Eddie" had its premier at the Palace Feb. 10, and has enjoyed good business since under the direction of J. and V. Tait, with Teddy Gravestock in front. The cast includes Barry Lupin (Eddie), Lionel Walsh (Purser), Daisy Bevete (Victoria Lake), Andrew Higginson (Dick General), Charles Pope (Steward), Nan Taylor (Miss Matroop), Lillian Tucker (Miss Mitz), Emily Fitzroy (Georgia), George Whittlehead (Percy), Fayette Perry (Elsie), John Beck (Al Cleveland), Alfred Brostow (Mr. Bougmont).

Walter George is the producer for Mr. Branscombe's new entertainment under the title of "The Smart Set," to replace "The Dandies" at the Garden Open Air Theater, Darlinghurst. The support will include George Martin and George Titchener. The Dandies have amongst their number Jim Henderson, Tessa Byrne, Dorothy Grace, Miss Thomas, Rena Millar, Bert Walton, Fred Monument and Ben Calvert. They are to start a tour of New Zealand and the islands this month. This firm's several other companies of "Dandies" are scattered throughout Australasia, and are all doing well.

Touring New Zealand

Fred Shipman is still touring New Zealand with Paul Dufault Concert company. Louis Kimball has just signed on for another six months with the Williamson management. He is without question the best juvenile all round actor that the firm has at the present day and is certainly the best

of American artists in this line that we have seen. He has had two years here in "Under Fire," "Lies and Moans," "Third Degree," "Carnegie Play," and is now in support of Frank Harvey and Florence Rockwell in "The House of Glass" playing Jimmy Burke. His popularity is undoubtedly very strong in Australia. Lionel Walther has returned to these shores after a number of years abroad. Reg Carey, another of Australia's younger generation in the thespian line, has returned for the "Fair and Warmer" company, after three years with the Williamson firm in Africa. Reg is acting as stage manager for this company, a post he has had in similar combinations for a number of years, although he is still in the early thirties.

"The Dandies" a Sensation

The Fulmer's Panto, "The Bunyip," has been a complete theatrical success, and in consequence on three consecutive Wednesdays over 800 people were turned away from the matinee. The cast includes besides Vilfred Arnold and Pearl Lead, Nat Phillips, Roy Hens, Dan Dunbar, Walter Whyte, Mabel Pollard, Daisy Merritt, Miss Airlie, Caddy Franks and last but not by any means least, young Ben Fulmer, who speaks his lines in a most professional manner.

Myrtle Tannochill and Hale Hamilton presented Charlie Wheeler with a delightful souvenir at the conclusion of their Australian tour in Christ Church. Charlie has been acting in similar capacities for various companies and he always gets some present at the end of the tour as a mark of appreciation. He is one of the most popular artists out here, a rattling good actor of several types, a good water color artist and an author and playwright of merit.

"Peg" in Tasmania

Harold A. Bowden is now touring Tasmania in charge of "Peg" for the Tait firm. At the conclusion of this island's work they will go to Perth and Adelaide. H. A. B. was before this with the "Where Are My Children" firm for Mr. Carroll, during the latter's absence in U. S. A. He has been Mr. Carroll's right hand man since his entry into the theatrical business here some years ago.

Mr. Anderson, manager of the Fox films, now showing at the Wirth Brothers' Hippodrome, has ample cause to be satisfied with the results of the attractions.

Waddington's, Ltd. (again changed) have been scoring with Margaret Clarke in "Molly Make Believe" at the Grand and Strand Theaters. This dainty little artist has a large following locally and is always a sure draw. Pauline Frederick has also been displayed in "A Moment Before" and Mary Pickford in "Poor Little Papina," "Tom Brown's Schooldays" and a host of sundries at different theaters complete the various weekly changes which are the rule at these houses.

DAVIS R. HUTCHINSON.

FROM HERE AND THERE

It seems that all the cat's, off's and sky's in the original, and intricate Russian in which Osip Dymov jotted down his play "Nju," now at the Bandbox Theater, were translated into our favorite tongue—English—by Rosalind Ivan. Miss Ivan has done some adapting before and she also has acted in this country and abroad.

Annie Ward Tiffany, who is remembered as a remarkably fine dramatic actress, is now living, helpless cripple, suffering from the disease known as creeping palsy, at 204 Helen Street, Syracuse, N. Y., the city where she was born and reared. She has been there for a number of years unknown to anybody but her most intimate friends. These friends wish the theatrical world to know Mrs. Tiffany's address in case any of her former associates wish to bring some joy into declining years.

The engagement of Josephine Stevens, leading woman in the forthcoming Romeo and Juliet screen comedy, "The Butcher Boy," to Edward Ellis, an actor, became known on Broadway last week. The marriage will take place within a short time. Miss Stevens is the daughter of the late Benjamin B. Stevens, for many years general manager for Klaw and Erlanger. Mr. Ellis is associated with Hale Hamilton in the revival of "Get Rich Quick Wallingford."

For the benefit of the Educational Dramatic League a performance will be given at the Belasco Theater on April 17. Mrs. August Belmont, president of the League, will give "A Misinterpretation of Shakespeare." Laurette Taylor and Elsie Janis will appear in sketches and a group of the League children will present a one-act play, "The Woodland Princess."

Helen Holmes is being featured with the "Number 355" company, having made a substantial personal hit in the new Shuter and Bauer production now on a successful preliminary tour of the nearby cities. Miss Holmes was last seen in New York in "The Natural Law," at the Republic Theater, and "The Silent Witness."

The subject to be discussed at the National Convention of the Drama League, which meets in Pittsburgh, April 25 to 28, will be "American Drama." The program arranged for Thursday evening, April 26,

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

(Continued from page 7)

the limited possibilities which they offered as real, living beings were fully grasped by players whose record of performances in the main have been of a particularly vital order.

The dialogue is frequently of an apt and felicitous character, and one or two excellently contrived dramatic situations hold the interest intensely, but these fortuitous moments only tend to emphasize the need of a greater technique, as well as a more profound grasp of psychology, on the part of the author.

The natural instinct of parents to protect their own children is the theme of "Bosom Friends." Such an obvious premise for a play must be developed philosophically, brilliantly, shrewdly, to create interest. A Shaw or a Chesteron can sometimes make us believe that black is really white—or black for that matter—by the sheer subtlety and brilliant originality of their philosophy.

Mr. Mandel has set down in a small town up-state a simple, honest schoolmaster, Krug, and an honest, simple physician, Mather. They are bosom friends, and living in the same house, an equal share of which they own, it is but natural that their children grow up destined to be mated.

Krug is blessed with a daughter, while Mather is cursed with a son. The nuptials are approaching and a serene sky looks down upon the co-operative household. But the son, inspired by a certain inventive talent, hears the call of New York, the city which "once it gets its teeth into you, never lets go," and there falls under the evil influence of a vampirish vagabond, to whom he sells the rights to his mechanical contrivance. Later, under the necessity of obtaining more money to float his enterprise, he steals and forges and generally misbehaves.

It is then that the primitive parental cry is heard. Desiring to protect his son, Mather seeks the entire resources of his old friend, Krug. The latter is just as anxious to protect his daughter from possible adversity, and straightway rejects all pleas for assistance. The parting of the ways have come and the physician is about to move over to Bliegenstorfer's when a reconciliation is effected by the vampire's sudden surrender of the investment stocks.

As the simple, affectionate Krug, Mr. Fields gave a noteworthy characterization, acting with a certain blend of wistful humor and pathetic helplessness. Mr. Mason was not so fortunate as Mather, but then Mr. Mason's role was not so sympathetic. Richard Bennett acted with sincerity and naturalness the part of the headstrong youth, while Irene Fenwick made a winsome, though somewhat unconvincing, Gretel. Helen Ware made the most of the lady villainess, an impossible character. Mme. Cottrell contributed an effective study of the motherly housekeeper. Helen Lowell played the incongruous role of a village sattern, and Willis P. Sweatnam was his usual, unctuous "culled man about-the-place."

is "Stagecraft" and J. H. Benrimo, part author of "The Willow Tree," is among the several notables invited to speak on the subject.

Clifford Brooks is stage directing the production of "Peter Ibbetson" for the Shuberts. Mr. Brooks staged the play when it was produced in London.

Immediately after the new edition of the "Midnight Frolic" is launched, Ned Wayburn will turn his efforts toward the production of the Ziegfeld "Follies of 1917."

Yvonne Gouraud, step-daughter of Princess Alexandra Moshnikoff, is to adopt the stage as a career and she will make her debut in "The Passing Show of 1917."

Lila Payne, who returned from Australia several weeks ago, will star next season in vaudeville: a dramatic sketch is being written for her by a well-known writer.

PLAYERS ENGAGED

Gladys Clark and Henry Bergman, Chic Sales and Marie Nordstrom have been added to the company that will present "The Passing Show of 1917" at the Winter Garden.

George Leon Moore has been engaged for the cast of "The Little Missus."

Frank E. Jamison and Conrad Cannan were added to the cast of "The Woman That Gavest Me."

Blanch Crossan-Reybold has joined the Eastern "Experience" company.

Jeanette Williams has been engaged for the cast of the "Princess" company that is to make a Spring tour through Canada.

Pannie Brice, the eccentric comedienne, has been added to the "Follies" cast. Miss Brice was a member of that organization last season.

READY FOR ROAD

The Shuberts announce that three of their attractions, seen on Broadway not long since, are released for the use of popular road companies. They are "Just a Woman," a drama, "Alone at Last" and "The Blue Paradise," musical comedies.



ELIZABETH ANDERSON.

A new name has of late become prominent in local concert circles, that of Elizabeth Anderson, a lyric soprano, who hails from the Pacific Coast, and who last season established an enviable place for herself among concert singers in Chicago. Intensive study in Italy and Germany for some years before the war compelled a return to this country, coupled with two seasons with Licia Breda in Chicago, perfected the range and tone of Miss Anderson's naturally gifted voice. Her success at concert recitals in Manhattan and private musicales has proved the truth of favorable reports in Western papers.

MARRIED

CLARENCE E. WILLARD, a vaudeville actor, and Ila May Barnard, of Hartford, Conn., were married on March 21. The bridegroom is known to variety patrons as "the man who grows."

MARGARET BRAINARD, who appeared opposite William Collier in "Nothing But the Truth," was married in Boston on March 19 to G. K. Worms, a New York banker and broker. Miss Brainard has quit the stage for the fireside.

ROBERT FISCHER, a member of the cast of "The Tailor Made Man," now playing in Boston, and Countess Wilhelmina Thoma of Munich, Bavaria, were married recently in a small town just outside of Boston. The couple returned to town after the ceremony in time for the bridegroom to appear at the evening's performance.

MARIE WARREN GOSS of Philadelphia, a member of the Cecil Spooner Stock company, and known on the stage as Marie Warren, was married to Carleton P. Foss, of Methuen, Mass., March 31, during the interval between the matinee and evening performance of "My Irish Cinderella" at the Colonial, Lawrence, Mass.

FREDERICK PERRY, a prominent actor and Mary L. Morrison, who is in musical comedy, were married April 5 at the Misrah Chapel, in West Fifty-seventh Street.

DIED

MARK M. PRICE, who is well remembered by theatergoers of a generation ago as a member of the famous stock company at the Boston Theater, died Mar. 31 at a New York hospital as a result of a surgical operation. Mr. Price was a member of the company playing in "The 13th Chair," when he was taken ill and removed to a hospital. He had just completed a play called "Uncle Bob."

MELVILLE ELLIS, artist, designer and musician, died of typhoid fever, April 4, at the New York Hospital, following an illness of only six days. The news of his death came as a shock to Broadway, few of his many friends knowing that he was seriously ill. While playing at the Palace Theater week before last in a vaudeville sketch with Irene Bordalo he was obliged to cancel the remainder of the engagement. Mr. Ellis was a well known figure on Broadway and to the theatrical world in general. His highly artistic work in designing and music made him one of the foremost in his field. He had a genius for color and his most notable results were accomplished in the costuming of many productions. He was also a gifted pianist and composer. Melville Ellis was born in Phoenix, Ariz., 38 years ago. He spent the early part of his life in San Francisco. On coming to New York he quickly established himself as a vaudeville and musical comedy favorite, his specialty being a pianologue. Later, associated with the Shuberts and other managers, he created many picturesque stage effects and became famous for his costume designing.

VICK HUME, seventy-two years old, a veteran comedian, died at a hospital in Chicago, April 2, of pneumonia after a week's illness. Mr. Hume, during his stage career of nearly sixty years, was said to have played in almost every civilized country in the world.

DAVID SCHIFF, a pioneer in the theatrical business in New York, died April 6 at his home, 549 West 113th Street. Years ago Mr. Schiff was with Leavitt's Minstrels.

EDITOR'S LETTER BOX

Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dated Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *The Mirror's* letter-leaf or forwarded to their private addresses if on file in *The Mirror's* office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions unanswered by mail or telephone.

W. E. C., Honolulu.—Madame Celeste was born in Paris, France.

E. W. HOOD, Ft. Wayne, Ind.—Our records do not show that Henry Jewett ever played in "Ben Hur."

"FOXY FILM," New York.—Henry Hull has not left the cast of "The Man Who Came Back."

"INTERESTED," Milwaukee, Wis.—Watch the stock page for announcements concerning Isabel Randolph and Frances McHenry. We have no addresses for them.

MIRROR ADMIRER, New York.—We do not know of any relationship between B. Iden Payne and Lila Payne. At present we do not know where Miss Payne is playing.

WATERLOO, Ia., READER.—The leading character in "On Parole" is Major Francis Hale. We do not know whether he was in the infantry or cavalry.

CONSTANT READER OF THE MIRROR, New Britain, Conn.—We are sorry that we have no further information to give in regard to the death of Walter Thomas than was published recently in *The Mirror*.

INTERESTED READER.—Ada Meade made her stage debut with Fritz Scheff in "Mlle. Modiste" in 1913. After that she sang the leading role in "Madame Sherry" for three seasons. She then went to Paris and studied for about a year. On her return she was engaged by Arthur Hammerstein for "High Jinks," which she played for two seasons. Next she played in the Winter Garden production "The Whirl of Pleasure." For the past two seasons she has been playing in "Katinka." (2) Mary Hall was last in vaudeville in "Marie Rose." (3) There will probably be a stock company in Pittsburgh this Spring.

W. C. DAVIS, Opelika, Ala.—Orme Caldare, who played Hugh Fullerton in the original cast of "Common Clay," succeeded John Mason in the role of Judge Samuel Filson. (2) Dorothy Mackaye was born in Denver, Colo., and made her first stage appearance with Max Fligan in "Mary Jane's Pa." Later she played juvenile roles with the Elitch Garden Stock company at Denver where she was discovered by Oliver Morosco who gave her the position of ingenue in his Los Angeles stock company. Her next engagement was to play Peg in "Peg o' My Heart," and she remained in that company for two seasons, on tour. We have no record of her having played in New York.

J. C. J., Scranton, Pa.—Gail Kane was born in Philadelphia and made her stage debut in "The Decorating of Clementine"; after which she played in "Vanity Fair," "As a Man Thinks," with Chauncey Cleott in "Macushia"; in "The Affairs of Anatol," "The Model," "Seven Keys to Baldpate," "The Miracle Man," "The Hyphen" and "The Harp of Life." Miss Kane was succeeded by Marguerite Leslie in "The Harp of Life" the second week in January. At present Miss Kane is in motion pictures with Mutual company. Write to them for photographs. (2) She has not appeared in a play called "The Spark of Life." You mean "The Harp of Life."

THEODORE PATTON, Bozeman, Mont.—"In for the Night" is not being played now. (2) Harry Stockbridge is still playing in "Fair and Warmer." Among the other plays he has appeared in are "School for Scandal," "Reaping the Worldwind," "That Man," "The Purple Lady," "A Lion's Heart," "Much Ado About Nothing," "Lovers' Lane," and "Are You a Crook." (3) "A Night at an Inn" was first presented in New York at the Neighborhood Playhouse, but it will be produced by Harrison Grey Fiske in association with Corey and Riter in New York, probably early next season. "Six Who Pass While the Lentils Boil" and "The Gods of the Mountain" were produced by Stuart Walker and his Portmaneau Theater company. Mr. Walker can be addressed at 200 West Fifty-seventh Street, New York. "Trifles" was presented in New York by the Washington Square Players. (4) Write to Sanger and Jordan for "Are You a Mason."

NEW YORK THEATERS

EMPIRE Broadway & 46th Street. Evenings, at 8:30. Mats. Wed. and Sat. 3:30. Charles Frohman - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS A KISS FOR CINDERELLA
J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris Theatre, W. 42d St. Call Bryant 6344. Evenings, 8:15. Matines, Wednesday and Saturday at 3:15. Cohan and Harris present

"THE WILLOW TREE"
A Fantasy of Japan
By Benrime and Harrison Rhodes.

LYCEUM 45th St. and B'way. Evgs. at 8:30. Mats. Thursday and Saturday, 3:30. SEASON'S BIG DRAMATIC TRIUMPH!

The Case of Lady Camber HERALD—"Undesirable Success" WORLD—"Popular Success" SUN—"A Thriller"

GAIETY Evenings at 8:30: Matines, Wednesday and Saturday at 3:30. WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

BELASCO Mats. Thurs. and Sat. 2:30 West 44th St. Eves. 8:20
DAVID BELASCO presents

Arnold Daly
In a New Play by JOHN MEEHAN
"The Very Minute"

HUDSON West 44th Street. Evenings, 8:15. Mats. Wednesday and Saturday. HENRY B. HARRIS - - - Manager
JOHN D. WILLIAMS presents
The New Three-act Comedy.

"Our Betters"
By W. SOMERSET MAUGHAM

LONGACRE Theatre, 48th St. W. of Broadway. Evgs. 8:30; Mat. Wed. and Sat. G. M. ANDERSON & L. LAWRENCE WEBER present

WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

ROYCE UNDER LONG CONTRACT
Edward A. Royce, for more than twenty years the stage director of the George Edwardes musical productions at the Gailey Theater, London, has been engaged as general stage director for all the musical productions sponsored by William Elliott, F. Ray Comstock and Morris Gest. Mr. Royce scored such a ten-strike with his staging of the dainty "Oh Boy" at the Princess Theater, that he has been engaged for a term of years. An entire floor in the Princess Theater building has been set aside for his suite of offices and his studio where he will conduct rehearsals and train voices, paying especial attention to new-comers in the theatrical world who can be developed and trained for the musical comedy stage.

NEW YORK THEATERS

New Amsterdam Theatre, West 43d Street. Evenings at 8:15; Matines, Wednesday and Saturday at 3:15.

Sir Herbert Tree
In a play in 4 acts by Michael Morton.
"Colonel Newcome"
From Thackeray's famous story of "The Newcomes."

KNICKERBOCKER Theatre, B'way and 38th Street. Evenings, 8:30. Matines, Wednesday and Saturday, 3:30. KLAU & ERLANGER - - - Managers

George Arliss
In his greatest success.
"DISRAELI"

GEO. COHAN'S Theatre, B'way and 43d Street. Tel. Bryant 392. Evgs. 8:30. Matines, Wed. and Sat. 3:30. KLAU & ERLANGER - - - Managers
Henry Miller presents

Ruth Chatterton and company incl. BRUCE McRAE in **Come Out of the Kitchen**
"fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 43d St. Evenings at 8:30. Mats. Wed. and Sat. 3:30. A. H. Woods presents

CHEATING CHEATERS
By Max Marcin.

MONDAY, April 16th—JANE COWL in "LILAC TIME," moves from Republic Theatre

FULTON Theatre, West 46th St. Evgs. at 8:30. Matines, Wed. and Sat. 3:30. J. FRED ZIMMERMAN presents

WILLIAM COURtenay THOS. A. WISE
In a New Comedy
PALS FIRST
By LEE WILSON DODD.

LIBERTY W. 42d St., Eves. 8:15. Mats. Wed. and Sat. 3:30

John Mason, Irene Fenwick, Helen Ware, Mathilde Cuthrell, Helen Lowell, Richard Bennett, Lew Fields, Willis P. Swetnam, in

"BOSOM FRIENDS"
By FRANK MANDEL

CORT West 48th St. Phone Bryant 46. Evenings at 8:30; Matines, Wed. and Saturday at 3:30.

Season's One Substantial Success.

Oliver Morosco's Great Laughing Success

Up-Stairs and Down
By Frederic and Fanny Hatton.

HIPPODROME MANAGEMENT CHARLES DILLINGHAM
Nights at 8:15 Mat. every day at 3:15

"THE BIG SHOW" Staged by R. H. BURNSIDE
ANNETTE KELLERMANN (Herself)

In a new WATER SPECTACLE

NEW ICE MAMMOTH MINSTRELS 1,000 PEOPLE

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NEWS OF STOCK PLAYS AND PLAYERS

MAE DESMOND'S PLAYERS

Leading Stock Actress of Brooklyn Forms Her Own Co. and Opens in Schenectady

Mae Desmond, leading woman with Brooklyn's Own Stock company, at the Grand Opera House, has left that organization to open her own company, the Mae Desmond Players, at the Van Curier Opera House, in Schenectady, N. Y., Easter week, when she will be seen in "Common Clay," in which she made such a hit in Brooklyn. Her company will later present "Rebecca of Sunnybrook Farm," "It Pays to Advertise," "Iug o' My Heart," "Shirley Kays," "The Silent Witness," and many other plays. Manager Daniel, of the Grand Opera House, announces his regret at the loss of Miss Desmond who has done so much to make his house successful.

ROSEMARY NIGHT IN HALIFAX

HALIFAX, N. S. (Special).—The Academy players were given a great send off by an immense audience at the close of their fifth year, March 31. Sidney Toler was presented with a wrist watch, and the Rotary Club gave him a gold-headed cane; Madge West received a beautiful basket of flowers and other presents; Eileen Burns was also presented with a magnificent floral basket and a traveling bag from her old associates of St. Mary's Dramatic class. Vida Crowell, Sidney and Marie Laios also received bouquets; John T. Farrell was the recipient of a handsomely engraved cane from St. Peter's Dramatic class. Houston Richards and Louis Albion also received presents. It is understood that Mr. Toler, who has played over 1,200 times in Halifax will not return next fall when the Players reopen. Houston Richards has been re-engaged.

JAMES W. POWEN.

"ONE GOD, ONE FLAG, ONE HOME"

Edward J. Mackay, the well known leading man, is the author of a new patriotic song, just published, "One God, One Flag, One Home." This timely piece of music was first sung at the Southern Theater, Columbus, Ohio, where Mr. Mackay has been leading man of the Southern Players during the season just ended. It aroused tremendous enthusiasm; and the demand for it since has gone far beyond the boundaries of Columbus. Mr. Mackay returned to New York this week after a highly successful stock season in Columbus where he has become the most popular stock actor who ever played in the Ohio capital. He was last seen on the Broadway stage as the debonair Duke Gustavus in "The Five Frankforters," and has since then been largely occupied with picture work. (A picture of Mr. Mackay was in THE MINION of last week. Ed.)

"GIRL HE COULDNT MARRY"

ELMIRA, N. Y. (Special).—Herbert Light, the well-liked juvenile man of the Mozart Players, stepped into the big part of Joe Maynard in the company's production of "The Girl He Couldn't Marry," at the Mozart, April 2-7, and scored an emphatic hit; capacity business. Harriett Duke made a pleasant surprise. Maurice Nelson, Dan Malloy, Hazel Corinne, J. Harrison Taylor, Lee Sterrett, Charlotte Wade, Daniel, Dave Callis, Edward McMillan and Girard Patterson were good supports. "Stop Thief," 9-14, Edward Everett Horton, the popular leading man of the Mozart Players, retired April 1 to fill a prior engagement with the Poll Stock company, Scranton. He will return to the Mozart Sept. 3. He is succeeded in the meanwhile at the Mozart by Charles C. Wilson.

J. MAXWELL BEERS.

ENGAGED FOR STOCK

The following people have been engaged through the office of Wales Winter for William J. Carey's stock at Harmanus Becker Hall, Albany, opening April 16: Isabelle Lowe, Helen Joy, Helen Fulton, Helen Beresford, John Warner, Earl D. Dwire, Allan Robinson, Jack Matthews, J. V. Preston, Grant Ervin, and George J. Boswell.

Etta Mansfield has been engaged for second business for Clarke Brown's Stock in Montreal, opening May 17, through the office of Wales Winter.

George Henry Trader has been engaged through the office of Wales Winter to direct the Manhattan Players at Rochester this summer.

Charles Walton, William Macauley, Edna Leslie, Vida Croly Sidney, and Clara Mackin have been engaged through the office of Wales Winter for the Manhattan Players at Rochester this summer.

"POOR LITTLE RICH GIRL"

SEATTLE (Special).—At the Orpheum the Wilkes Players appeared in a good presentation of "The Poor Little Rich Girl," March 25-31. The attendance was not large due chiefly to unfavorable weather. Ruth Ormsby in the title-part acquitted herself with credit. In the cast were Fanchon Everhart, Dorothy Dunston, Doris Mae Howe, Norman Hackett, William C. Walsh, George Rand and others. Same company in "The Man From Home," April 1-7.

BENJAMIN F. MESSERVEY.

"HIS SECOND WIFE" IN BROOKLYN

Grand Opera House Stock Company Tries Out a New Play—Author Not Named

An untried play, "His Second Wife," was presented for the first time on any stage week March 26 by the stock company at the Grand Opera House, Brooklyn. The play is well constructed, and written in excellent form, particularly in the choice of word phrasings. The story deals with the love of the young son of a wealthy Hungarian banker for his young stepmother, and the subsequent violent death of the father after the discovery of the love affair by him.

A new form of the detective element enters into the story in the introduction of a modern criminologist with hypnotic powers, who seeks to unravel the cause of the banker's death and the confessions first of the young wife and then of the young son, each confessing to save the other, while neither of them are the guilty persons, the final culmination being that the banker met his death from an unlooked for course. The play is in three acts and one scene, the entire progression taking place in the same room, on three different days. Mae Desmond,

as the young wife was more than efficient; in fact, her portrayal was so far above the average that she scored a personal success in this rather difficult part. Next in excellence was Hayden Stevenson as the banker; he is a forceful actor and played with rare skill. Richard Buhler played the young son, and gave a careful performance with rare skill. Richard Buhler played the young son, and gave a careful performance with rare skill. The criminologist in the hands of John H. Elliott was a clean cut performance. Graham Velsey and Luela Pullen played the younger lovers with skill and created many interesting moments of comedy. A. S. Byron appeared in the role of the American promotor; this part might have been written for him as far as type was concerned and he brought all his experience as a comedian to play in putting the part over. Max Mizel staged the play with careful attention to detail, and the whole performance gave evidence of earnest endeavor on the part of the entire organization. The author's name was not stated on the program.



DUBINSKY BROTHERS, ST. JOSEPH, MO.

(Right, Maurice; centre, Barney; left, Ed.)

Ever since the Dubinsky brothers leased the Tootie Opera House in St. Joseph, Mo., last Fall, it has been a success. It was once the finest theater west of the Mississippi River; it was built by St. Joseph's merchant prince, Milton Tootie, and has had a mercurial career. The Dubinskys combine all of the necessary elements for satisfactory results. Maurice looks after the road shows and other enterprises; Barney is a popular member of the Stock Company whose home is at the Tootie, and plays juvenile and light comedy parts; Ed, the third brother of the trio, plays leads, directs the stage and manages the house. His capable company, excellent staging, and insistence on producing the best of stock plays have won a fine patronage that is steadily increasing.

JOHN A. DUNCAN, JR.

FLASHES FROM STOCK STAGES

The Bishop Players played "Alma, Where Do You Live," at the Bishop Playhouse, Oakland, Cal., week March 26-31.

Emma Carrington, in stock for two years at Elmira, N. Y., and elsewhere, is engaged for the spring and summer season at the Knickerbocker Theater, Philadelphia, and opened April 7.

W. W. Richards, of Jamestown, N. Y., is unique and original in his advertising. He recently issued a very clever blotter in the interest of Jack X. Lewis, whom he manages.

The M. E. Bybee Stock company in "Brother Against Brother" and "Tempest and Sunshine," week March 31, at the Home Theater, Hutchinson, Kans. "It Pays to Advertise," March 29. The Dixie Players in "Lena Rivers," April 2. Motion pictures at the Royal.

Maudie Fealy made her last appearance for the present with the Denham Stock company, Denver, at the end of the first week in April. She comes East for a limited engagement at the close of which she will go to Los Angeles, and after her engagement in the latter city she will return to the Denham in Denver.

Aline McDermott received a hearty welcome upon the occasion of her debut in Portland, Ore., as leading lady of the Alcazar Players in "In Old Kentucky," at the Baker, week March 25. George Taylor, as the Kentucky colonel, and Will Lloyd, as the young moonshiner, made their parts most interesting and picturesque. Conspicuously good also was the work of Frank Layson, Harold Holland and George Webster. The box office continues to report satisfactory business.

The Shubert Stock company of Milwaukee is presenting "The Little Girl That God Forgot" as Alice Bentley's farewell production. Future plays that will be presented are also announced, among which are "Rio Grande," "It Pays to Advertise," "Hit-the-Troll Halliday," "The House of Glass," "Common Clay," "Broadway and Butterfield," and other well-known plays.

The Modern Drama Players recently presented in Los Angeles as their first offering a double bill, consisting of Sir

Charles L. Young's play, "Drifted Apart," and the one act farce, "The Obstinate Family." Both plays were produced under the direction of Butler Powers, who has had wide experience in the stock field, having been connected with companies in Philadelphia, Boston, and the middle west. A prominent member of the company is Chandler Marks, son of Willis Marks, for many years character man of the Burbank company.

The Wilkes Players, of Salt Lake City, presented "The Old Homestead," week April 3. Ferdinand Munier as Joshua Whitcomb scored a big success, his acting was admirable throughout the play; Cliff Thompson as Happy Jack did clever work; Ancyn T. McNulty and Huron L. Ryden, the first as Cy Prime and the latter as Seth Perkins, gave excellent performances; Charlotte Treadway as Ricketty Ann was very good; Frank Bonner contributed good comedy work as Eb Ganssey; Frederick Moore was very good as Henry Hopkins, and also Claire Sinclair as Mrs. Hopkins; Nana Bryant appeared briefly as Annie and was well liked, while Cecil Kirke was good as Frank, and George Barnes was pleasing as Reuben. The balance of the cast, including Dorothy Meeks, H. C. Beck, Morris Andrews, Dick Wilson and Willard Youngdale were good. Week 9-14, the Wilkes Players in "The Girl of the Golden West."

H. Barden Leggett has just arrived in town having closed with a stock company on the Coast. He expects to join a summer stock in Buffalo next season; he is engaged to lead a new piece going out of Chicago.

May Wallace has been engaged as leading woman in the new stock company that opens at the Lyric, Allentown, Pa., in the first days of Summer. She did well-remembered work in "Katinka."

Ann Hamilton, a member of the Vaughan Glaser Stock company, has been engaged for Summer stock at the Albee Theater, Providence, R. I.

"The Idle Wife" was presented by the Marguerite Bryant players at the Empire, Pittsburgh, week Mar. 12. Marguerite

"LENA RIVERS" IN SALEM

Patrons Who Expected Melodrama Were Pleasantly Surprised

SALEM, MASS. (Special).—Manager Katzen presented the Empire Players in "Lena Rivers" week April 2. Those who expected an old time melodrama were pleasantly disappointed for the play was comedy drama and provided an excellent evening's entertainment. Jane Salisbury in the title role added fresh laurels to her crown. Julian Novo was excellent as the young Southerner, Durward Belmont, and Emma DeWeale as Lena's grandmother was especially good. John Mack as John Livingstone did good work in his unsympathetic role, and Elmer Thompson as John Jr. had the opportunity for some good comedy; Loretta King as Caroline Livingstone had one of the biggest parts in which she has yet been cast and filled it capably; David Baker as Henry Graham and Priscilla Knowles as his wife were both excellent; Florence Hill was exceedingly good in a comedy part and Joseph Thayer and Paul Linton filled similar roles effectively. There were no performances on Good Friday but business was fair for Holy Week. Easter week, "It Pays to Advertise."

In a letter to Mr. Katzen, Mme. Sarah Bernhardt's manager says he expects to resume the interrupted tour of New England very shortly and Manager Katzen plans to have the postponed Salem engagement played April 16.

DOBOTH BENNETT.

"UNCHASTENED WOMAN"

The most recent play that has enjoyed a Broadway run to be released for stock company use is "The Unchastened Woman," by Louis K. Anscherer. It is a comedy-drama based on the study of modern woman. The cast includes eight people—three men and five women. It is the advice of one man conversant with stock company procedure that the leading woman play the role of Hildegard Salisbury a large part, and assign the part of Caroline Knolys, the title-role, to the second woman of character woman. The role for the leading man is sympathetic. The action of the play takes place in three acts, but with two sets necessary, a drawing room and a combined living room and kitchen in a model tenement.

"THE WHITE SISTER," ST. JOSEPH

ST. JOSEPH, MO. (Special).—The Dubinsky Brothers Stock company presented "The White Sister," April 1-7. Edward Dubinsky and Eva Craig in the leads are pleasing and Barney Dubinsky as Lieutenant Basil and Frank C. Meyer as the priest did good work. The other characters were equally well taken. Business good.

JOHN A. DUNCAN, JR.

Bryant was seen at her best as the wife, and the same can be said of Frederick Colegrave as the husband. Good support was given by Kathryn Baker, Princess Bryant, W. E. Lemuels, Charles Kramer, Katherine Lewis, Perry Norman, W. F. Wagner, Clinton Hodder. "The Girl from the Emerald Isle" followed.

A natty little weekly newspaper which is devoted to the Bridgeport, Conn., Lyric Stock and other interesting news is being issued by William H. Isham, manager of the Lyric Theater and going big. Patrons are given one at each performance, thus affording good reading material between the acts. Of special merit in last week's issue appeared a little poem written by Walter Marshall, erstwhile villain of the Lyric Stock company, but who evidently harbors a deep tender heart underneath a make believe coat of intrigue and cold deception. It is dedicated to his mother.

The Southern Stock company which recently closed a successful season in Columbus, O., will reopen in August with Edward Mackay as leading man.

The new Poll Stock company left New York April 2 to reopen in Worcester, Mass., in "Mile a Minute Kendall," Easter Monday. D. Grace Scott will head the company and the roster includes Ivan Miller, H. J. Briggs, Jack Souire, Samuel Godfrey, Pete Raymond, Jane Stuart, Louise Sanford and Frances Stamford. James Thatcher, who is Mr. Poll's general manager, accompanied the new cast and will remain with them until after the opening.

"SILLY," SAYS SYRACUSE

SYRACUSE, N. Y. (Special).—Witing (H. E. Lynch, manager): "The Bachelor's Honeymoon," week April 2, by Lew Woods Stock company. The play itself is a very silly affair and a very hard one for actors to render. Miss Knight credited herself in this piece, but the remainder of the cast overdid. The company is good, however, and we look for them to come back next week. Madame Nazimova in "Captain Shanks," April 6.

FREDERICK E. NORTON.

"TIDAL WAVE" AT BRIDGEPORT

Hutchinson Boyd's Play as Presented by the Lyric Players—
A Forceful Melodrama

BRIDGEPORT, CONN. (Special).—For its premier performance in any city, "The Tidal Wave," by Hutchinson Boyd, went big on its opening night, Apr. 2, at the Lyric, where the Lyric stock members give full justice to a splendid interpretation of a new offering. The plot unique and catchy offered new and original situations; it brought us from a little New England fishing town to an isle in the South Seas, where a tidal wave takes our hero shipwrecked, living the life of a beachcomber; then back to civilization by a stroke of fate, to home, sweetheart and mother. The curse of drink and the jealousy and intrigue of a scheming brother play an important part in the action. The play was deemed worthy and original by daily patrons and will prove no doubt later a Broadway success. While of melodramatic trend through the display of artistic scenery painted by Maurice Tuttle, and the skilful manipulation of lighting effects directed by Roland Edwards, desired results were obtained in the island scene in the second act which were very effective and pleasing where beachcombers appear from out of the wreck. These characters also lend quaint comedy touches to the play. Alfred Cross, the leading man, had full opportunity and scope of displaying his talents in this production, which cul-

minated in his best efforts since coming here a month ago. His role of Dave Merrick was superb. The play also introduced the Lyric Stock company's new leading lady, Adelaide Keim. Of pleasing personality and well-modulated voice, Miss Keim's work was deemed most satisfactory. We are not quite accustomed, however, to the sudden change from Frances McGrath, who is now playing stock in Montreal. Lucille Morey was given a sympathetic role as the blind mother. Her artistic work in the closing scene at the homecoming of her boy, was a gem. Her character parts are always beyond criticism in the Lyric Repertoire. Others lending capable support and rounding out an excellent performance were Joe Merrick, Walter Marshall, the jealous brother who plots Dave's downfall; Captain Penobsky, William Evans; Thorpe, Leo Kennedy; Hicks, Albert Gebhardt; Simpson, Frank Peck; Ruth Peabody, Adelaide Keim; Kala, Ethel Daggett.

"Treasure Island" current week. Prizes for best essays have been announced by Manager William Isham of the Lyric for school children choosing above title and free seats at the performance. It has aroused city-wide interest.

MARY SAYLES HANCOCK.

ALL STAR PLAYERS ALL RIGHT

New BEDFORD, MASS. (Special).—The "Trail of the Lonesome Pine" was presented at the New Bedford by the All-Star Players Mar. 26-31. Enid May Jackson as June Tolliver acted with the same skill that has marked her performance of many roles. John Hale was played with manly fervor and intelligent earnestness by Alfred Swenson; Ole Hanson was graphically presented by Carrie Lowe; Bob Berkely was assumed by William J. Townsend with highly satisfactory results; Tom Whyte acted Uncle Billy Bear with his usual keen intelligence and effectiveness; Esie Southern as Lorette Tolliver displayed a most engaging personality of grace and youth; Jud Tolliver was consistently treated by Bob McClung; M. A. Kelly made a good impression as Dave Tolliver and Arthur Ritchie scored a marked success as Cal Heater. The play was carefully staged and both scenery and costumes were appropriate and picturesque. Prosperity continues to be Manager O'Hara's agreeable portion, the business being still of the most gratifying sort. "Marrying Money," Apr. 2-7.

WALTER S. MACPHAIL.

NEW MANAGER AT HAVERHILL

HAVERHILL, MASS. (Special).—Edward A. Cuddy, for the past two years manager of the Academy of Music, has severed his connection with the Sites-Emerson company. Bernard Steel, the director of the Academy Players has been appointed manager. Mr. Steel, before coming to Haverhill, was director of the Walnut Square Theater, Philadelphia, and of the Lester Losergan Players in New Bedford and Lynn. Since his coming to Haverhill the Academy Players have shown marked improvement. His scenic effects are always true to every detail. The Academy of Music has been renovated, the lobby re-decorated and furnished with beautiful framed pictures of the members of the company. Week of March 19-24, "Mile-a-Minute-Kendall." Mr. Freeman as Jim Evans, was a delight; Forrest Orr as Jack Kendall, excellent; Miss Morrison as Amelia, very good. Week of March 26-31, "Little Lost Sister" to capacity both matinees and evenings.

C. T. ISSETELL.



C. F. Goiring and Co., Chicago.

JANE AUBREY,
Leading Lady of the Temple Stock Company,
Fort Wayne, Ind.

HOBOKEN UNION HILL

UNION HILL, N. J. (Special).—"The Lottery Man" was given a most commendable production by the ever popular Keith Players week April 2 to excellent business regardless of Holy Week. It proved to be one of the most amusing productions seen at this theater for some time. Miss Marie Clifford was specially engaged for the part of Miss Lizzie Roberts and carried off her full share of the honors. Charles W. Dingle, the popular leading man of the company, played the part of Jack Wright, the man who offers himself as a prize in a dollar lottery, greatly pleased by his interpretation of the role. Miss Evelyn Varden played Helene Hover in a pleasing manner. Miss Mildred Florence as Jack's mother was sweet and lovable. Miss Caroline Locke, whose work is always a pleasure to command, acquitted herself most satisfactorily in the part of a Swede with an Irish brogue. Miss Jessie Pringle as Mrs. Peyton made a good impression in a comedy role. Aubrey Bosworth was amusing as "Foxy" Peyton, Jack's pal, and gave a creditable performance. Arthur Mack and Arthur Griffen did well. Union Hill is fortunate in having as a director such an able and finished artist as William C. Masson, general stage director of the B. F. Keith New York Theater Company. Revival of Cohan's "The Little Millionaire," April 9-14.

Lincoln Theater: Carlow's Mule and Pony Circus, with Dynamite, the bucking mule; Homer Romaine, Laramie and Sneed, Charles Bird and company in a character sketch, "The Boy From Home"; Haliam, McCarver and Panley, and William Fox feature photofilm drama, "Love's Law," with pretty Joan Sawyer (April 2-4); "O. U. Devil," a big musical production, with a large chorus of girls and splendid musical numbers; Kato, Homer and Hughes, Jack Sydney, Cowen and Crosby, the Three Cantons, and William Farmar in "A Tale of Two Cities" (April 1-8); capacity business.

The U. S. Temple Theater: Sessue Hayakawa in "The Bottle Imp"; Enid Bennett in "The Little Brother"; Vivian Martin in "The Spirit of Romance"; Triangle comedy, Keystone Comedy, "The Nick of Time Baby," and six good vaudeville acts greatly pleased to good business, April 5-8.

Empire, Hoboken: "Hip, Hip, Hooray Girls," with clever Ben Pierce, greatly pleased to good business, April 2-7.

Strand, Hoboken: Max Linder in "Max Came Across"; Dorothy Davenport in "The Girl and the Crisis"; Roeder's Invention, Chelsea Comedy Four, Markee, Ryno and company, McTiernan and Gordian, Manning and Hall, Lee Berges and company, Fred Karnau, Leonard and Hall (April 2-4); Hilda Ward in "Web of Life"; Jolly Johnny Jones, Jones and Smith, Variety Four, Ward and Koty, Max Linder and company, Miller and Mitchell, Vortex and Richards, April 5-8; crowded houses at every performance.

U. S. Theater: Vivian Martin in "The Spirit of Romance"; Scena Owen in "A Woman's Awakening"; "Patria"; William Hart in "The Square Deal Man"; Jack Pickford in "The Dummy," and six good vaudeville acts.

Loew's Lyric: Cohan's screen success, "Broadway Jones"; Max Linder in "Max Wants a Divorce"; Robert Warwick in "The Family Honor," and six superb vaudeville acts.

CHARLES A. BITTIGHOFER.

"ROLLING STONES" IN SPOKANE
SPOKANE, WASH. (Special).—The American Stock Players presented "Rolling Stones," week March 25. It served as a joint starring vehicle for Ben Erway and Ralph Cloninger in the roles of Dave Fulton and Buck Ryder. Jessie Arnold and May Roberts were content with small parts. Alice Kennedy scored as Norma Noggo. "In Wyoming" is underlined. E. Clarke Walker, manager of the Pantages Theater, has bought a lot adjoining his home, and will build on it a garage, tennis court and playground.

ROBERT S. PHILLIPS.

(Continued on page 16)

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FIELD PLAYERS AT WHITE PLAINS

The Marguerite Fields Stock company, under the management of K. T. Marvin, is now on its seventh week at the Palace Theater, White Plains, N. Y. Miss Fields and her associates have made a host of friends among the local theatergoers, and indications point to a long and prosperous season. "The Angelus" was presented Apr. 2, with "A Mile a Minute Kendall" for Easter week. The roster of the company is as follows: Marguerite Fields, leading woman; Rose Tiffany, second woman; Alma Blaize, characters; Mae Tipple, ingenues; Ralph Campbell, leading man; Earl McClellan, director; Allen Lee, second business; Thoraid March, light comedian; Leslie Bassett, characters; Louise Herron, general business; Harold Claffin, stage manager; Arthur Leedham, assistant manager, and Edwin Vandemark, artist.

SOMERVILLE SEES "ST. ELMO"

SOMERVILLE, MASS. (Special).—Despite Holy Week, one generally off for stock companies, the Somerville Theater Players were seen in "St. Elmo" and aside from playing to almost capacity audiences daily created a most favorable impression. Arthur Howard was seen to particularly fine advantage his work in act three being especially praiseworthy, while Adelyn Bushnell as Edna played with a fine understanding of the character. Others members of whom the patrons speak of highly are Edmund Bally as Aaron Hunt, Brandon Evans as Murray Hammond and Rose Gordon as Agnes Powell. Kendal Weston arranged an elaborate production. Current week, "Some Baby," with a spectacular production of "The Little Millionaire" to follow.

CLYDE E. MCARDELL.

REPORTS FROM MIRROR CORRESPONDENTS

CURTAIN TILT AT SUNDAY

Raymond Hitchcock's Getback on the Evangelist—Chautauqua Leaders Meet in Chicago—Grist of Gossip and Plays

Chicago (Special).—Raymond Hitchcock has a certain speech getting back at Billy Sunday which has come to be a regular feature of the performances of "Betty." Mr. Hitchcock puts the attack over in an impromptu manner, and it has become one of the most interesting parts of his performance.

At two different places in his remarks on Sunday night, April 1, at the opening of "Betty's" engagement at the Illinois M., Hitchcock stated that he was not "knocking." This may have been a jest, as the entire speech is carried by Hitchcock's stage manner, which can hardly be described as anything but *earnest*. The Illinois Sunday night audience applauded liberally, but whether it was because it echoed the sentiments of the comedian or whether it liked to hear him rave is a question.

"You can be drunk with other things besides rum," cried Hitchcock, who intimated that Sunday was drunk with malice. He portrayed one of Sunday's delusions of the devil, getting down on the stage as the evangelist is said to do. Hitchcock classed Sunday as "an actor" and "a comedian," and while these terms were said to be ridiculous, the comedian insisted that he deserved the stage just as honorable a calling as any.

George Gruen is the P. T. Barnum of the hymns, he was one loudly applauded statement. As usual, making a prediction for which he had never sources of information. Hitchcock cried out that "He (Sunday) is going to stop some time making proprie take an oath not to go to the theater."

Hopper's Royal Midgets open for a tour of the Pantages circuit April 29 at Minneapolis, Minn., touring the vaudeville houses on percentage. The show provides the usual number of acts, managing four attractions in addition to the midgets. Just as it has been doing on the Lower time. The entire show was sold to the Lower time for \$2,500 a week, but there is a percentage arrangement on the Pantages time.

Charles Ringling's circus is on the European tour. He is accompanied by Edwin Clifford and Thomas Banks on percentage, and plays the Miller Theater in Milwaukee, Wis., next week, returning to the Victoria in Chicago for five days on percentage before opening for Pantages. The Singer Midgets and one of the other acts are German, so the show does not make the Canadian points on the "P" time, requiring some booking which is unusual in order to have shows at every point.

There is a cavalry charge in "The Passing Show of 1910," the invention of Lincoln J. Carter, a Chicagoan, and which was voted the best show of that year during its recent engagement at the Garrick. On one of the late nights of the show 500 members of the First Infantry of the Illinois National Guard were present, and gave a patriotic demonstration which showed the world what a riot.

Maline Powell, who has had a checkered season with several attractions on the International circuit, started to put out a one-night stand attraction in "Any Man's Sister," planning to organize in Detroit, but the venture was abandoned. It is announced that it was impossible to get time. Powell formerly organized his attractions in Chicago, but when "Little Peggy" closed at the National the scenery was attached, which is probably the reason that he selected another point for his planned activity.

W. R. Hewitt has gone to his old home at York, Mo., for a visit. He had not been there for fifteen years and had not written for some time.

James Felt is managing the "Busy Izzy" company in which George Sidney is starring taking the position when the company left Chicago.

Bob Southern left for New York last week to join the World Film forces.

The Western company in "The Million Dollar Bill" closed last week and came to Chicago April 1.

Marie H. Norton's "Freckles" company has closed its season.

George Kilkis' "The Millionaire's Son and the Shop Girl" closed at St. Louis, Mo., March 31.

Margie Davis, Louise Dunbar, and Calvin Kilkis joined one of the Gazzola-Gatti and Clifford "Her Ubora Child" companies, which was transferred to the International circuit, opening at Pittsburgh, Pa., last week.

Business fell off for "The Passing Show of 1910" at the Garrick. On Saturday night, March 31, all of the down-town seats did not sell. There were probably half a dozen rows vacant in the back of the house. The show was hardly up to the revue standard, and the public may have resented a \$2.50 price under the circumstances.

Albert Staufer, the song writer, author of the music of "September Morn," is manager of the Hill's "Stop, Look and Listen."

"Fair and Warmer" will close its season at New Haven, Pa., April 14. The company is managed by Fred Rider, formerly prominent in burlesque.

JERSEY CITY, N. J.

JERSEY CITY (Special).—The Majestic was closed Holy Week, but resumes with International Circuit plays April 9. "Her Ubora Child," April 10-14. Big business rules at Keith's, where five bills were presented. Frances Ring and William Mack were featured April 2-4 in a clever playlet. Frankie Heath sang new songs, an octette of girls in a musical sketch, "Miss Match." Miss Thornton and Thornton in a singing number. Naines proved a real Hawaiian guitarist, the Three Bundles in a wire act. Appearing 8-7 David S. Hall and company. Gertrude Millington and Harry Pauli, George Howell and company.

Pat White and his Gatsby Girls at the Academy of Music, April 2-7, to large business. Elliott and West in the olio are rightly called the "dance wizards." "Grown Up Babies" company April 9-14.

John Cort's new musical comedy, "The Masked Model," is being rehearsed at the Majestic. Fifty people are in the company.

WALTER C. SMITH.

PORTLAND, ORE.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Following the most successful engagement of "Katinka," "The House of Glass" appealed for a three days' engagement from March 31 at the Helleg. with very fair success.

Eduardo and Elisa Canino, the Spanish dancer and Nonette, the violinist who sings, were the chief factors in making the Orpheum bill one of uncommon excellence. Harry Ferguson and company in "Johnny's New Car" furnished the funniest number of a humorous bill at Pantages. This house is now showing "The Secret Kingdom" as its film feature.

John F. Cordray, manager of The Oaks, has returned from a month's trip to the East with the announcement that The Oaks, a Summer amusement park, has been placed upon a vaudeville circuit and will be regularly supplied with change of amusement throughout the season.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, was the guest of honor at a luncheon given by the exhibitors and exchange men of Portland and vicinity.

JOHN F. LOGAN.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—Direct from New York after a lengthy season of 227 consecutive performances, the musical comedy, "Miss Springtime" is the Master week offering at the New National, where continued success is assured by the attendance of a very large opening audience and the praiseworthy appreciation bestowed upon the melodious musical score and story of pleasantness. Kline and Springer has given the Kline-Boiton musical work a most elaborate production, presented in a most commendable and artistic manner by a very large and talented company.

The same is the case in "The Masked Model," which is a work of considerable merit.

"The Masked Model" is the new Belasco show, which is going out under canvas. Dorothy Daye has closed with Mahara and Yarrell's "Any Man's Sister" and will join Alger Brothers' company for the Summer.

E. B. Bonner, the Chicago dramatic agent, was confined to his home at 1427 North Clark Street for two weeks recently in a serious condition. He is recovering.

Thomas Coulthard and wife, Rita Devoto, closed with the Bayley Stock company April 2 and are spending a few days at Mr. Coulthard's home at Clinton, Ia., before opening under canvas for the summer. James Boning is reported to have canceled all engagements for the remainder of the season owing to ill health.

The Ringling Brothers' Circus opened at the Coliseum in Chicago last Saturday afternoon for a three-weeks stay, after which it takes to the "road," opening its tented season at St. Louis, Mo. It is the first time that the show ever opened its Chicago engagement with a matinee.

The opening of the tented season at St. Louis is also a departure, as the custom has been to visit that city every other season, and in this instance it follows in after playing that city last season. Charles Ringling is in charge during the Chicago engagement, with John Agee as equatorial director.

Pauline Ford joined the Shubert stock at Milwaukee, Wis., this week for leads. Gertrude Ritchie opened with that organization last week for second business, appearing in "The Little Girl That God Forgot."

"Linger Longer Lucy," Billy (Singer) Clifford's one-night stand show, played the Imperial last week, but did not do much business. On Monday night the gross is said to have been \$47.

Walter Lindsay took over "Never Born," which Robert Sherman recently produced, and played it two weeks at the Orpheum in Milwaukee, Wis., to pretty good business.

The real powers of the Chautauqua world held a meeting in Chicago last week, something like thirty men gathering in a secret convention who have the same regard for a form of entertainment which is very popular in the smaller places. The most important transaction at the annual meeting was a resolution which definitely pledged the managers to the full support of the President and the Government of the United States in their "efforts to maintain the rights and liberties of the American people, as well as the principles of international law which lie at the foundation of civilization."

At the annual meeting of last year, held in Kansas City, Mo., a peace-at-any-price resolution was introduced and came nearly passing.

David Montgomery suffered another relapse on Wednesday of last week—the second in five days. He was operated upon two or three weeks ago at the Presbyterian Hospital. Fred Stone intended going west at the close of the season of "Chin-Chin," but was held here a time owing to the serious illness of his associate.

The death of Melville Ellis was a shock to professional Chicago. He was well known here and had played the Majestic and Palace four times this season.

The Strollers formally opened their new club rooms at 117 North Clark Street Friday night, April 13, with a "Days of '49" affair, under the direction of Bill Rice, who is largely responsible for the popularity of this form of amusement. Others on the committee are: John Bernero, Lew Cantor, Harry La Mack, M. H. Wirtz, Orville Bunnell, and George A. Van.

There will be dancing, refreshments, and every form of amusement popular during the really golden days of the Golden West. The collection of pictures for which the Strollers is famous has been prettily arranged in the new club rooms by Stroller James H. Hutton, who gave three weeks of his time to the work.

Play of the week: Powers' "The Boom-erang" ends its long engagement shortly and will be westward to the Coast. "Seven Chances," with Frank Craven and Carroll McComas, is the next attraction at that theater.

Illinois: Raymond Hitchcock in "Betty" is giving excellent satisfaction to big business. Joe Santley, a Chicago favorite, takes second prominence among the cast.

Strollers: Last week of Julia Arthur in "Sorceress," Mme. Naisimova in "Cynthia Shore," will be the next attraction.

Cohan's Grand: "Turn to the Right" is in its thirteenth week.

Cort: "Good Gracious! Annabelle!" continues to attract big business. E. E. MANNION.

PITTSBURGH, PA.

PITTSBURGH (Special).—Anna Held in "Follow Me" drew largely at the Alvin, week April 1. Miss Held was supported by an admirable cast, including Sylvia James, Louise Mink, Henry Lewis and Charles McNaughton.

Emma Dunn in "Old Lady of Folkestone" was dark Holy Week. "Everywoman" began a week's engagement April 6.

"The Baron" the new Belasco show, closed at the Pitt, April 7, to make way for Geraldine Farrar in "Joan the Woman." Carl Bernthaler will conduct the large orchestra.

"The Ubora Child," by Howard McKent Barnes, began a two-weeks' engagement at the Lyceum, April 2. The title would indicate something of the sensational. However, this was not the case, and the large audiences expecting anything of this character were no doubt disappointed. This play is hardly worth while.

"His Little Widows" ended its two-weeks' engagement at the Duquesne April 7, and was a pronounced hit. John Cort offered another new piece, "The Masked Model," beginning Easter Monday.

The Girls' Gambol proved a capital headliner for the Bill of vaudeville at the Grand April 2-7. The other acts were also praiseworthy. Eva Tanguay is the headliner, week April 9. Edmond Hayes in "Some Show" attracted good houses at the Gayety, April 2-7. The Victoria had the Burlesque Ramblers and the Academy the Springtime Maids. All these offerings were above the average.

The Marguerite Bryant players presented "The Hypocrite" at the Empire, week April 2. Marguerite Bryant and other favorite members of the company were also cast.

D. J. FACKNER.

PASADENA, CAL.

PASADENA, CAL. (Special).—"The Natural Law," by Charles Nansen, a play of unusual interest and strength, received a very adequate presentation at the Savoy, week April 1. Dealing with the central theme of the irresistible attraction of youth to youth and the problem growing out of it, the play rises to a powerful climax. Miss Fanchon Lewis, temporarily taking the place of Miss Virginia Lykins in leading roles, played Ruth Stanley with excellent dramatic effect. Gilmer Brown gave a particularly strong and well-studied interpretation of the role of Jack Bowring. Miss Lillian Buck did excellent work in a good light comedy role. Orrin Knox offered good contrasts in the role of Dr. Gideon and William Staples was very successful as Judge White. Miss Vall Hobart had a drollish character bit, and Jack Castelman had a good comedy role. The practicing physicians of the city were the guests of the management, Monday night, April 2.

"Puffin Pavlova," the poetic play by Thomas Bailey Aldrich, was given as the weekly special feature, April 3.

Week April 7 was observed as Pasadena week, celebrating the thirtieth week of the company's stay at the Savoy Theater. "The Pot Boiler," a new four-act play by Upton Sinclair, author of many well-known books and at present living in Pasadena, was presented for the first time on any stage, and April 8, a one-act play by Miss Sybil Jones was given. The music was by Pasadena musicians. Plays are being made for special production of "Twelfth Night" with full scenic and costume equipment.

The dramatic class of Pasadena high school recently presented three one-act plays under the direction of Miss Eloise Sterling of the high school faculty. The plays were "The Twelve Pound Look" by Barric, "The Master of the House" by Stanley Houghton, and "The Pipe of Peace" by Margaret Cameron.

MARJORIE C. DRISCOLL.

BRIDGEPORT, CONN.

BRIDGEPORT, CONN. (Special).—Members of the Bridgeport Art League were all agog over the production of "Fin," which, given by them, occupied the Park Theater April 10, 11. Society was out en force to witness the extravaganza. The leading character, Fin, was taken by Mrs. Lena Mason Barnes, a Bridgeport girl (formerly with the Abro Opera Company). Others in the cast will be Mrs. W. B. Ferguson, Betty Ferguson, Dorothy Smith, Marjorie Bowden, Mrs. Richard Howell, Ethel Beach, Miss Scherer, Anna Baird, Philip O'Keefe, Harold Eberhart, Kent Bachelder, Stewart Swain, Otto Schubert, Helen Hinkle, Frank Clark, Frank Armstrong and Howard Sandry. Otto Schubert of the cast is a well-known singer in the metropolis and Philip O'Keefe in Providence and Eastern cities. A big sale of seats is announced for the Art League's offering.

"Puss, Puss," Jean Bedin's Parisian novelty, drew good business, April 4-8 at the Park. Mischka Elman is scheduled to appear at this house April 17. MARY SATLER HANCOCK.

WORCESTER

WORCESTER, MASS. (Special).—"The Little Girl Next Door," with the audience likewise located, starred, if canned drama can star, for three days, April 2-4, at the Worcester Theater. It followed Flora O'Hara in "His Heart's Desire," March 27, 28, and burlesque March 29-31, neither doing a very heavy amount of business. "The Cherry Blossoms," April 5-7, proved even less successful at the Worcester, although a much better show than any immediately preceding it. "The Ubora" is being industriously advertised for the Pleasant week of April 9. It is becoming quite the thing to admit all soldiers and sailors in uniform free at the local movie theaters. Several houses have adopted the device. The only house to close this week was the Grand, where stock opened for a season April 9. "Experience" is to return to the Worcester Theater for the week of April 23.

GEORGE BAINTON BRAL.

DES MOINES

DES MOINES, Ia. (Special).—Berchel Theater (Elbert and Getchell, managers): Mollie Williams and her show, burlesque, to the usual good houses. The season will close in two weeks. Underlined are some of the best attractions of the season. "Experience" April 9, with Conrad Nagel, a former Des Moines boy in the character of Youth. Rose Stahl in "Our Mrs. McChesney." Mrs. Fluke in "Erastwhile Susan," and the big photoplay "Intolerance" for the last weeks of current month.

Empress (Elbert and Getchell, managers): Winston's Water Lilies and Diving Nymphs top-line the bill, with Dancing Davey, Katherine Van and company. Lewis and Bros. Zemler and Smith also the second Max Linder comedy, "Max Wants a Divorce."

Orpheum (George Sackett, resident manager): George Nash and company in "The Unexpected" headline the bill current week, although they share honors with Elsie Pilar and Dudley Douglas, Janet Adair assisted by Miss Adelphi, Zenda and Hoot, Wallace Galvin, Foster Ball, and the Novelty Clintons. The best bill seen in several weeks.

The Garden is showing a return engagement of Naisimova in "War Brides." Proceeds donated to the Red Cross Fund.

Lewis J. Schmitz was a Des Moines visitor, the guest of A. H. Blank, his business associate.

KANN.

SCRANTON, PA.

SCRANTON, PA. (Special).—At the Poli Playhouse two exceedingly good bills week of April 2-3, the Little Darlings as headliners and scored heavily: also Scranton Boys Four, "The Girl in the Balloon," Julius Judd and Tom Evans, Dunham, Edwards Trio, and King and Harvey. "The Lid Lifters" week of April 2 to excellent house at the Majestic. Fine photoplays at the Strand, C. B. PERMAN.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—Empire (Frances P. Martin, manager): "The Love Squeeze," April 9-11; "Fair and Warmer," April 12-14. Eastgate (Stephen Eastgate, manager):

"Merry Bouncers" burlesque was a regular show and enjoyable. George Hayes is one of the best comedians on the circuit. Abe Reynolds is fine, Eugene McGregor and Elizabeth Jane are worthy additions. Stone and Pillard current week.

FREDERICK P. NORTON.

TOOK TIME TO GET READY

Why the Shuberts Postponed "The Woman Thou Gavest Me," in Boston This Week—"The Contract" Resurrected

BOSTON (Special).—After some consideration by the management of the Shubert it was decided, owing to the elaborate nature of the production, to postpone the opening of "The Woman Thou Gavest Me" to Wednesday evening, April 11. This is a drama in four acts and an interlude by Hall Caine, founded on his novel of the same name, and will be seen for the first time on any stage. It is set in eight scenes of England and the Antarctic. The cast includes Mabel Taliaferro, Edmund Breese, Mme. Yorke, and Derwent Hall Caine, the last-named a son of the novelist. There are many people in the cast, and it is hoped that the piece will have a long run.

"The Contract," Royal Tyler's comedy, which has not been seen in Boston for 125 years, was given by the Drama League on Saturday evening. There was an orchestra dressed in Colonial costume that played many selections of old-time music; there were many in the audience who appeared in Colonial costume, hoping to help the effect of the play, and then there was the play itself, couched in stilted language, which proved rather diverting on that account. It is said that the author had visited the theater only three or four times in his life before he wrote

"The Contract," but on those occasions he evidently saw "The Merchant of Venice" and "The Rivals," to judge from some of his scenes. The scenery was designed by Frank Chouteau Brown, one of the most prominent members of the Drama League here, and it was made to

appear as old-fashioned as did the spectators in their old-time costumes. It was interesting to see the actors walk on from the wings, and when a change of scene was made the stage hands moved the chairs and tables away from the front and then the carpenters ran on a scene from either side, the two parts meeting in the center to form a back scene. To give effect to the old-style methods of changing scenery the hands of the scene shifters were plainly visible as they ran the scenery in the grooves across the stage.

There were several openings at the theaters last night, April 9, to interest Boston players. John Drew came to the Hollis in "Major Pendennis" announced as the most emphatic success of his career. The Dolly Sisters were seen at the Wilson in "Margaret Mayo's three-act farce, "His Bridal Night." "The Garden of Allah" opened at the Boston Opera House, the Henry Jewett Players made their first appearance in an old English comedy, selecting "She Stoops to Conquer," and at the Castle Square a large audience was much pleased with "My Irish Cinderella." Last Saturday night Oscar Straus, composer of "The Chocolate Soldier," had his innings at the Majestic with "The Beautiful Unknown." Meanwhile "A Tailor-Made Man" moved from the Hollis to the Tremont, while at the Plymouth Guy Bates Post in "The Masquerader" is doing a good business and "Fair and Warmer" at the Park Square is also crowding the house. "Joan the Woman" is still at the Colonial. DUDLEY CLAPP.

PHILADELPHIA

PHILADELPHIA (Special).—Easter week has meant, with but one exception, a complete change of attractions in all the local theaters. Together with various managers offering their houses for patriotic meetings has kept things humming along our local theatrical rialto.

The first new attraction opened night of April 7 at the Adelphi, which had been dark the rest of the week. It was Shaw's "Getting Married" with a truly all-star cast: William Faversham, Henrietta Crosman, Charles Cherry and Hilda Spong. The first three named stars have frequently been here in the leading part of one play, but it has been some time since Philadelphia has witnessed such a brilliant combination in a single production. "Getting Married," however, is not the only "Bernard Shaw" play on the local boards this week, for at the Little Theater "Candida" is being played. If such a combination is continued Philadelphia will rival Boston in its reputation for "highbrowness."

The Broad was also dark last week, only opening on Saturday, April 7, for a farewell performance of "Treasure Island." Miss Ferguson is the star this week, appearing for the first time in this city in her season's success, "Shirley Raye." Manager Frank Nirdinger reports advance sale excellent.

At the Forrest, the Mask and Wig Club of the University of Pennsylvania are appearing for the Easter holidays in this season's annual revue, "Mr. Rip Van Winkle."

The "Have a Heart" company masculine members were given a big farewell party April 7. In the nature of a real old-fashioned "Night in the Woods" at the Pennwood Club, Houston Hall makes the club his headquarters when in town, always manages to get a little "good-by" party and together with the rest of the company was given a real one with serial Ralph Bingham as ring leader, assisted by Fred Whitney, city editor of the Evening Telegraph and president of the club; "Bill" Kroischoff, the well-known portrait painter, and the perennial McGahan.

A good musical girl show blew into town this week at the Lyric, "So Long Letty," another of Oliver Morosco's successful productions. The cast is headed by Charlotte Greenwood and Walter Corbett. These attractions, together with a continuance of "Fair and Warmer" at the Garrick, constitute all of the big town offerings and collectively they are the best array Philadelphia has had to offer this season.

Stanislaus Maximus, managing director of the big Stanley Theater, very graciously offered his house to the government for Sunday patriotic meetings as well as a morning recruiting station. In all his theaters patriotic slides are nightly flashed on the screen.

John McCormack gave a concert for which the advance sale was good, April 11, at the Metropolitan Opera House.

The N. Y. Opera Company was in town April 10 and presented a double bill which packed the big opera house completely. For the first time here "L'Oracolo" was given, while the second number was "Pagliacci" with Caruso in his familiar role.

"Joan the Woman," the big Lasky film featuring Geraldine Farrar, about which there has been so much favorable comment, is now being shown at the Clinton Street Opera House.

There is a good deal of talk of legislation just now that will effect the theater and motion pictures. The Legislature being in session in Harrisburg, it is said that the present act regarding the censoring of films is to be considerably modified, a relief which will be appreciated by all.

In the well-balanced and entertaining program being offered at B. F. Keith's this week several acts share the honors of the bill. Emily Ann Wellman Pietro, the piano-accordionist, and Joseph E. Howard and Ethelyn Clark stood high in the estimation of the audience and were closely followed by Stuart Keely, the well-known singing comedian, and Miss Evan-Burrows Fontaine and her company of classic dancers. In her first appearance in vaudeville Emily Ann Wellmann, as "Young Mrs. Stanford," handled her part effectively. J. Salis Cohen, Jr.

VANCOUVER, B. C.

VANCOUVER, B. C., CAN. (Special).—The Boston National Grand Opera Company gave two performances at the Vancouver Opera House, March 15. The afternoon offering was "Madam Butterfy," which was well received. A packed house greeted the evening performance of La Boheme, and accorded Maggie Teyte and Guadens a most enthusiastic reception. The end of the week the University of British Columbia's "Players' Club" gave two very meritorious performances of Hangwill's comedy "Merely Mary Ann." At the Avenue, the Del Lawrence Stock company finished their local engagement in "Baby Mine." They return to San Francisco. Madam Jumell was the chief attraction at the Orpheum all week. CAMPBELL WOOD.

FALL RIVER

FALL RIVER, MASS. (Special).—Every theater in the city was closed Good Friday by order of Major James E. Keay.

Bijou: Bill April 8-7, James Manning, James Sullivan and company in "The Bride." Conley and Conrad, "Hired and Fired" O'Connor and Dixon, Mlle. Theresa and company, second episode of the "Mystery of the Double Cross." Charlie Murray in "Maggie's First False Step." Wallace Reid and Myrtle Stedman in "A Prison Without Walls." "The Misleading Lady." Charles Leonard Fletcher, a great character artist, scored a tremendous hit. It is an original act in every way, and his screen monologue had the audience in an uproar. With the aid of a typewriter he pushes out all the latest jokes on the screen. His act concludes with a representation of President Wilson, with Uncle Sam calling to the nation to stand by the President. He also gives a few imitations of "Billy" Sunday. Academy: Miss Sarah Bernhardt in the photoplay "Queen Elizabeth." Flora, Palace, American, Star, Lyric, and Globe, drawing good attendance at every performance with the best feature pictures. W. F. GUNN.

PORTLAND, ME.

PORTLAND, ME. (Special).—Jefferson: House dark week of April preceding the opening of the Sidney Tyler Stock company on April 9 in "Walked Jimmy." Madge West will be leading woman.

B. F. Keith's: Vaudeville, with Royal Hallwalls in "Paradise Beach" as headliner. Current week the Keith Stock company, with several Portland favorites, begin the summer season in "The House of Glass."

New Portland: Vaudeville, featuring "Intelligence" and the Six Jackson Cyclists.

Strand, Empire, and Elm the motion picture houses, presented their usual grade of high-class pictures with excellent business.

Greely's: Miller's Musical Comedy company.

City Hall Auditorium: The next municipal concert will be April 12, with the assisting artist Godfrey Jones, the boy soprano from the Cathedral of St. John the Divine, in New York City.

PALMER STRAW.

DAYTON, O.

DAYTON, O. (Special).—Victoria: "The Birth of a Nation," third and last week to fair business. The theatrical season is closed so far as this house is concerned, no road attractions being booked to date.

B. F. Keith's: Leona LaMar programmed "The Girl With a Thousand Eyes," week April 2, with Bell Baker carrying on next honors.

Lipry: "Follies of the Day," with Geo. P. Murphy creating laughter for audiences of fair size, week April 2-7.

Majestic: "Purity," a feature picture with Audrey Munson, created furor among the local clergy owing to the nude poses in the picture, but the managers won out and profited by the publicity. The picture running two weeks.

Civilization: "returns next week. Business conditions in local picture field reported good.

L. P. MORRIS.

MONTREAL

MONTREAL (Special).—At His Majesty's, April 2-7, "Watch Your Step" proved an amusing and enjoyable entertainment, with a capable cast and a young and attractive chorus. Percy Hassell and company in "Heartbreak," a bright and amusing sketch, is the headliner at the Orpheum. The Musical Johnsons received a warm welcome to their home town: Carmela and Rosa Pinella do artistic work and George Rockwell and Al. Wood are extremely funny. The Behman Show at the Gayety presented a clever burlesque entitled "Family Trenches." The Francais has a bright revue and a good vaudeville program.

EMMA L. MCKIMMET.

MUNCIE, IND.

MUNCIE, IND. (Special).—Star (Ray Andrews, manager): Week April 2, vaudeville, featuring Antler Trio, Walter Ross, Caff Powers and company. Varietique Novelty, Jack Levy and the Pretty Symphony Girls. Columbia (Ray Andrews, manager) motion pictures to crowded houses.

EMMA L. MCKIMMET.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—A full house enjoyed John Drew more than they did his play "Major Pendennis," March 23. The entire cast was excellent. The Bijou continued to play to capacity nearly every night with popular price vaudeville. An unsuccessful attempt was made to make a sensation out of the appearance of the moving picture "The Unborn" at the Gay April 2-4.

CHAS. H. KREUTZ.

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CONCORDIA, KAN.

CONCORDIA, KAN. (Special).—Brown Grand: "Fair and Warmer" appeared here Feb. 6, to a good house and the company (under Belvoir and company) gave a pleasing performance of that breezy play. William Raymond and Catherine Lezow were especially good in the parts of Billy Bartlett and Bianca Wheeler, and the supporting company was well balanced.

The Brown Grand, which recently reverted to the Brown heirs from the City of Concordia, has been leased by Leo Epstein for the year beginning March 1, 1917. Mr. Epstein expects to book all the dramatic features that he can get, and between dates will run feature first run pictures and vaudeville. Mr. Epstein comes from St. Louis, where his brother is connected with the theatrical industry.

The Iris Theater has been playing to a good business in pictures. The White Way Theater showing feature plays to packed houses every night.

KATHARINE E. WOODS.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—Frank Otto and Leo Merrill, with an excellent supporting company, succeeded most admirably in entertaining a small but most enthusiastic audience in "Hill-Top Holiday." March 15 at the Princess Theater.

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PLAYS

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TERMS ON APPLICATION

JOSEPH HOLLAND

26 Gramercy Park New York

APPLETON, WIS. (Special).—Lyman Hayes gave a good program to good business March 14-15; vaudeville and pictures to good business. GUSTAVUS KIRK.

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APRIL 14, 1917



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SHEBOYGAN, WIS.

SHEBOYGAN, WIS. (Special).—Sheboygan Opera House (John Vandervaart, manager): The big vaudeville bill March 30-31-April 1 contained the following: Gruber and Kew comedy musical sketch; Lee Stoddard, phonograph imitator; Lloyd and Lillian, song and dance act; and The Three Spartans in Roman and American wrestling. Vaudeville is having its innuendo now, interest in moving pictures slackening up somewhat lately, but bound to some back big again. JOHN G. FREIDEN.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—Elmira capitalists have purchased the Lyceum Theater. Elmira's legitimate house, long managed by M. Reis. The new house has been leased to P. J. Condon and William R. Gantier of Binghamton, N. Y., who will present the attractions already booked. Vaudeville may be offered next season. James E. Ryan, of Binghamton, has been appointed manager and Ruben Cohen treasurer. J. MAXWELL BEERS.

REPORTS FROM MIRROR CORRESPONDENTS

TORONTO

TORONTO (Special).—The Aborn Opera company are being slightly censured here for their "Bi-Lingual" players. Opera in English is what they advertise and what is expected, but the tenor soloist persists in singing Italian. As I have previously mentioned Loew's advertise many artists that never materialize. Last week the billboards all over town proclaimed "Emma Dunn in Old Lady 31." Any one knowing theatrical bookings, naturally would know that Miss Dunn would not be appearing on a four-day circuit in a condensed version of her play, but others do not. The way they have written up Robert T. Haines in "The Man in the Dark" in all the papers, and while Mr. Haines' sketch is here and nicely presented, Mr. Haines is not with the company.

Attractions following were given as stated week March 26-28. Royal Alexandra: Aborn Opera company in "Butterly," "Jewels of the Madonna," "Lucia," "Faust," and "Il Trovatore" to fairly good attendance. Edith Helms, Blanca Barroso, Signors Glorioso and Agostini, and George Shields proved good vocalists. The company and orchestra were splendid.

Grand Opera House: "Ben Hur" to sold out houses every performance. A. H. Van Buren as Hur meets with popular approval and the company is splendidly balanced all through.

Show's: The bill is a big improvement this week. Emmot Devoy and company in "Childhood Days" proving one of the most delightful sketches of the season. Mr. Devoy himself is true to life not only in his actions, but in speech as well. Marie Stoddard, a newcomer here, is another treat. Madame Doree's, opera singers, who as the lady herself states, do not receive a thousand a night, sing well, especially the tenor, who gave "Canto's lament from "Flagrati," and the "Shamrocks," old friends now, are welcome, even with their noise, because they are really funny. Big attendance.

Loew's: "The Man in the Dark," a thrilling little skit, headed a nice bill which included Billie Seaton, who puts over her songs acceptably, but, mercy! they were old, very old; Rosalie and Shelly in a neat musical turn, and Harry Green, the nut comedian, who grows more tiresome on each visit. Capacity business.

Hippodrome: "Mamma Jenny's Party," a rather mediocre musical entertainment, and Mr. and Mrs. Alison in "Minnie from Minnesota" are the chief numbers of a very colorless and ordinary bill. Capacity business, however, is the rule.

Week of April 2-7: Royal Alexandra: Second week of Aborn Opera company to capacity, business of the Madonnas" and "Cain," both given presentation by request.

Grand Opera House: "Chin-Chin" to sold-out houses long before the company arrived. David Montgomery being to ill to come. Ray Bender replaced him and succeeded very well. Stone was his usual self, but as Mme. Fallofaki, in his bareback ride, he was funniest. Chorus attractive and young, but, oh, the walls at having to pay \$2 and \$2.50 for such a show!

Show's: Eddie Leonard and company in "Minstrel Days," Mabel Russell and Marty Ward, and John B. Hymer and company are the headliners of another splendid bill, with a real treat thrown in. Spencer Kelly and Marion Wilder in "Old Melodies Past and Present." Capacity.

Loew's: "Mimie World" heralded for weeks, arrived, with its cast of 35 (new version of algebra 15 plus 2 equals 35; not 20, like we "was" taught). However, it wasn't so bad, and the rest of the terrible bill made it seem good. Usual big business.

Hippodrome: Splendidly varied bill. Especially pleasing were Harry McCormack company, The Greater City Four, and The Three Britons. Overflow attendance.

GEO. M. DANTRÉE.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Empire, pictures and vaudeville (Toomey and Demaree) presenters: Ralph A. Ward, resident manager. The Four Frolleckers: Libonati, master of the xylophone; Fraser, Bunce and Harding; Mrs. Fletcher, Dunn and Langley, and a program of special Sunday releases for the picture part. April 1, Vaudeville, Francis Fulton and company in a full stage dancing novelty, "In Egypt," headed the bill; Ward and Archer; "Women," a comic sketch; Irving and Ward; and Stewart and Mercer and pictures. April 2-4. Vaudeville, Arthur's Musical Sextette, Johnson Brothers and Johnson, Frances Sullivan and company, Edwards and Louise, Provost, and pictures. April 5-7. The Empire did not open until 6 P. M. on Good Friday.

Premier, Star, Strand, Broadway, and Victoria, screen drama to S. R. O. Opera House (John R. Oldfield, manager): Holy Week dark; S. Reikins Yiddish company in "A Clear Conscience," April 8; "One Girl's Experiences," April 13, 14. Manager Oldfield has a number of other attractions in view.

The Allied Theatrical Council, composed of the four local unions of musicians, stage employees, bill posters, and moving picture operators, will hold a grand concert and ball in City Hall April 27. Plans are made to conduct a beauty contest in connection with the affair.

Edward A. Cuddy, a newspaper man of this city, and recently associated with the Slaters-Emerson Corporation in the capacity of manager of the Academy at Haverhill and the Opera House at Lowell, Mass., has severed his connection with that firm and will leave this week for Schenectady, where he will become affiliated with the Van Curier Theater there.

W. A. O'BRIEN.

BILLINGS, MONT.

BILLINGS, MONT. (Special).—Babcock: A. R. Stern and company presented "Twin Beds" to good business. As a whole the cast was very poor. Marguerite Blaser and J. Merrill Morrison handled the leading roles, while the other members were Leila Albin, Antoinette Roche, Bess Stanford, Martha McDraw, and William Weston. The scenery showed evidence of very rough handling. May Robson in "The Making Over of Mrs. Matt," March 27, to fine business. Miss Robson is always certain of a warm welcome in Billings, as she always brings an excellent company. The cast this year was made up of the following players: Edith Conrad, Chester Manser, Burr Carruth, James I. Mitchell, Butler Davies, Frederic Trowbridge, Elizabeth Warren, Fred Glenn, Marie Pavey, George F. Hill, "The House of Glass," with Adeline O'Connor, April 6. New York Symphony Orchestra, April 7.

EDWARD C. MARTS.

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Not since Willis Love "crossed the Pacific" years ago has anything caused such a "grand and glorious" (1) feeling as "Her Union Child," at the Metropolitan Opera House, opening with a Sunday matinee April 1. The title, together with top price of \$1, is undoubtedly the reason for the very fair houses. William Lodge in "Fixing Silver" opened for a week at the Metropolitan, commencing Sunday night, April 8. Following this, in order will appear: "The House of Glass," Al Wilson in "My Killers," Otto Skinner in "Mister Antonio," and "The Passing Show of 1916," which takes the part of Frank Moulin's stay in Minneapolis, his engagement being for four weeks only. "The Beau Shop" week of April 8.

Another Victor Herbert opera, "Sweethearts," is the current offering of the Baldwin Light Opera company at the Shubert, and is proving one of the most pleasing of the many delightful productions given by the Baldwin organization. This is the fourth and last work of Frank Moulin's stay in Minneapolis, his engagement being for four weeks only. "The Beau Shop" week of April 8.

At the Pantages Al G. Willis succeeds Harry R. Cornell as house manager. Mr. Cornell returning to his former post as manager of the Pantages in Oakland, Calif., while Mr. Willis, who formerly lived in Stillwater, Minn., comes back to Minneapolis to take the management of the Minnesota Pantages. Mr. Willis has been with the Alexander Pantages corporation for several years and comes to Minneapolis from Vancouver, B. C., where a new house of the vaudeville circuit is under construction. All usual good business.

CAROLINE BEERS.

OAKLAND, CAL.

OAKLAND, CAL. (Special).—Macdonough: Julian Eltinge in "Cousin Lucy," March 26-29; "Mcchesney," March 30, 31, to large advance.

Bishop: "Alma, Where Do You Live" was never better done in Oakland than by the Bishop players March 26-31, and the result is capacity houses at every performance. The principal roles are well taken care of by John Griffiths, Wray, Harry Garrity, Hugh McCall, Virginia Brissac, and Ida Van Tine.

Orpheum: Leo Dockstader and Rita Mario and her company of musicians shared honors, March 25-31, and the balance of the program was composed of Estelle Worth, George Kelly and Elmira, Tom, Fred and Adele Astaire and Archie Onzi. Business on the fair.

Pantages: Bobby and Nelson headliners of a new bill, which includes Belclair Brothers, "Telephone Tangle" and Elizabeth Cutty. ATTENDANCE good.

Columbus: Will King and company in "Foljo," Julian Eltinge in "Cousin Lucy," March 26-29; "Mcchesney," March 30, 31, to large advance.

Love Me: Mr. King is well supported by Billie Burke made a distinct hit. Miss Isabel Lowe has been secured as the leading woman, and John Warner, a well-known actor in stock circles in Philadelphia, New York and Richmond, Va., and who is now playing in Des Moines, Iowa, will be the leading man. The balance of the company will again be announced later. Earl Dwir will again be the stage director, with the assistance of Jack Mathews. The scenic department will be under the efficient supervision of George Boess.

STOCK REPORTS

(Continued from page 13)

CHANGES AT SCRANTON

SCRANTON, PA. (Special).—Academy: The "Vampire" was the offering by the Poll Stock Players week April 2, to excellent business. Gertrude Fowler, in the title role, was never seen to better advantage here. Frank Charlton as John Glenn gave a manly and powerful rendition of the part. "The Society Wife" was given at the matinee, April 4, 5, for ladies only to packed houses. The play was a little gem and reflected great credit on the author. The characters were assumed by Lawrence Brooke, Howard Smith, May B. Hurst and Marguerite Johnson, who banished their parts like artists. "Common Clay" week of April 9. Frank Charlton and Gertrude Fowler, who have been playing leads with the Poll Stock have severed their connections with the company. Edward Everett Morton and Mae Melvin have been engaged to fill their places, and opened week April 9 in "Common Clay."

C. B. DERNAN.

NEW "MAURUSS" IN DES MOINES

DES MOINES, IA. (Special).—For a lead-man of a stock organization to make his first appearance in a character lead and to realize a personal triumph is quite unusual, but Selmer Jackson as Mauruss in "Potash and Perlmutter" scored heavily in the Princess Players last week April 2, Philip Sheffield as Abe Potash came in for his usual share of the honors. William Forestell as Pashinsky, the buyer, and Arthur Young as Henry Feldman were seen to advantage. Elsie Rizer as Ruth Goldman is most capable in rather a minor part. Mrs. Morrison as Mrs. Potash, Tucson Manner as Irma, Mr. Gilbert as Boris Audre, Jack Marvin as Senator Murphy, Eleanor Brent as Senator Murphy, all did their share. The models were very good. "Pair of Queens" followed.

KAHN.

"JERRY" BY ALBANY STOCK

ALBANY, N. Y. (Special).—Manager Uly S. Hill, of Harmanus Bleecker Hall, announces the re-engagement of the Bleecker Players for a stock season to open April 16. This company played an engagement of fourteen weeks last season and created a splendid impression with the local patrons of stock attractions. The opening bill as now selected will be the comedy, "Jerry," in which Billie Burke made a distinct hit. Miss Isabel Lowe has been secured as the leading woman, and John Warner, a well-known actor in stock circles in Philadelphia, New York and Richmond, Va., and who is now playing in Des Moines, Iowa, will be the leading man. The balance of the company will again be the stage director, with the assistance of Jack Mathews. The scenic department will be under the efficient supervision of George Boess.

GEORGE W. HERRICK.

HATHAWAYS BREAK UP

BROCKTON, MASS. (Special).—The Hathaways in "Marrying Money," week of March 26, close a successful season and the patrons of the house would be pleased to see the same artists return next season.

William A. Dimock, stage director of the Players, finished his duties with the company March 24 and accepted a similar position with the stock company at Paterson, N. J. Marlon Chester (Mrs. Dimock) and Herbert DeGuerre join the same company April 2. Betty Brown, ingenue, joins the Trenton Stock company, and R. Thomas Holden goes to the All Star company in New Bedford, Mass., the same date.

W. S. PRATT.

NEW ONES IN WORCESTER

WORCESTER, MASS. (Special).—After a week's close, the Grand Theater, S. Z. Poll, with Billy Barry, manager, opened April 9 in stock. The new organization, from a glimpse taken during the rehearsal period, is very much like Kentucky, famed for its beautiful women. The company lines up as follows: Director, George Arvine; stage manager, Sam Godfrey; leading woman, Gracie Scott; leading man, Ivan Miller; character woman, Louise Sanford; heavy, Matt Briggs; ingenue, Isolda Illian; second woman, Jane Stuart; Pete Raymond, Jack McGrath, Louis Haines and Maude Nolan. The opening bill was "Mile-a-Minute Kendall." Indications point to a most successful season. With the exception of McGrath, the company is entirely new to Worcester, he having played here some three years ago. "Common Clay," is to be the second attraction.

GEORGE BRINTON BEAL.

STEIN'S
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MIRROR'S LONDON NOTES

Adele Genée, back again at the London Coliseum, has been telling an interviewer that she is a great believer in English girls as dancers. She thinks that the reason we import most of our principal dancers from foreign countries is not so much that we have not the native material here, but that we do not use it to advantage. English parents who desire to train a girl for a ballet dancer do not take the matter so seriously as parents of other nationalities. She points out that it is essential that a child should be handed over entirely to the dancing master, who should take the entire responsibility for her moral, educational and physical welfare. That is, she declares, the only way in which a child can be effectively and thoroughly trained for the profession of dancing, but English parents cannot be brought to see this. If that is so, and Mlle. Genée ought to know something about it, it would seem that we shall have to go on importing our dancers from abroad, for native dancers trained on the lines which Mlle. Genée indicates are likely to be few and far between.

The new plays recently produced are "The Spring Song," "The Man Who Went Abroad," and "Remnant," at the Royal, on March 3 (the date having been altered from Feb. 28).

Another chapter is to be added to the already long and successful history of "Monsieur Beauchamp," comic opera—a history which goes back, so far as London is concerned, to Oct. 25, 1902, when this comedy, by Booth Tarkington and Mrs. E. G. Sutherland, was produced at the Comedy, by Louis Waller—a lucky hit, for Mr. Waller was the manager of the theater as well as the impersonator of the gallant Frenchman. In the musical version there are to be a trio of successful men for book and music. Mr. Frederick Lonsdale is to provide the music. Mr. Adrian Ross the lyrics, and the music is to be composed by M. André Messager, whose "Veronique" captured London thirteen years ago. When, in due time, this musical piece is brought out, Mr. J. A. E. Malone will be the producer.

The second play of Mr. Grein's London Repertory Theater is an original comedy, in three acts, entitled "The Immortal Memory," by Robert R. Whittaker, the dramatic critic of the *Sheffield Daily Telegraph*.

Ellen Terry received many congratulations on her seventieth birthday, Feb. 27. She is at her home in Chelsea.

Martin Harvey, who has made such a success of late as David Garrick, has essayed another Wyndham part. This is Sir Jasper Thorndyke in "Rosemary." This play, by Louis N. Parker and Murray Carson, was produced at the Criterion on May 16, 1896, and had a run of 153 performances. Sir Charles Wyndham opened the New Theater on March 12, 1903, with a revival of "Rosemary." Mr. Harvey's revival took place at Edinburgh March 5.

Fancy producing a pantomime almost exactly as it was produced thirty-two years ago! Yet that is what Mr. Arthur Clarence, the Newcastle variety agent, has done, and with wondrous success, too. The Clarence version of "Goody Two Shoes" was first staged at Stockton in 1885 by Mr. Lloyd Clarence—father of Arthur—a pantomime pioneer, who was the manager of the Theater Royal. And it had a jolly good run, too. In 1898 Arthur said to himself, "The variety public are sick of ragtime and other modern crazes." So he unearthed the script and "business" of his father's panto, with an old song or two like "Marguerite," and introduced a few of the prevailing numbers, patriotic and otherwise.

Brought out at the Adelphi on August 24, "High Jinks," with sundry changes of cast made now and then, has been running there successfully through the Autumn and Winter.

J. M. Glover, a successful manager, announces that "billposting in England is as dead as a door-nail."

"Petticoats," a three-act comedy which opened at the Garrick March 3, is played entirely by women, sixteen in the cast.

Harry Lauder has been telling to an Illustrated Sunday *Herald* man what he thinks about the "mean" stories that are told against himself, and he scores a palpable hit when he says: "Sometimes we call the spendthrift a 'jolly good fellow.' His wife and family know better." In "Three Cheers" he has, of course, been supplied plentifully with "mean" jokes, and in the *Herald* he recounts one of the best of them. "When I'm away, he says, when he appears dressed as a sailor, 'I'll drop you a postcard to let you know how I'm doing. You'll know it's from me because there will be no stamp on it.'

Now that we are paying either a bit more or a great deal more for everything we buy, it was not unnatural to suppose that variety managers should begin to consider whether their patrons could not be charged a bit extra on the top of the amusement tax for admission. The experi-

ment of an advanced scale of prices for Saturday nights which has been tried at the Manchester Palace has met with no serious opposition; the public has accepted it with calm equanimity, just as it has accepted the increase in all commodities.

On Thursday evening, Feb. 22, 1917, was produced for the first time in London a farce in three acts adapted by Sydney Blow and Douglas Hoare from "Le Chopin" by Henry Kerval and Albert Barré, entitled "The Spring Song."

The London Repertory Theater presented Feb. 26 a comedy in three acts by Robert R. Whittaker entitled "The Immortal Memory."

"Young England" is a rapturous success at the Drury Lane. "Charlie's Aunt" is a record-breaker at the Kensington, S. E. "Hindle Wakes" is enthusiastically received at the Wimbledon. "The Witness for the Defence" is being successfully played at the King's, Hammersmith.

"The Land of Promise" was played at the New until Saturday, March 31, inclusive. The theater was then closed during Passion Week and reopens on Easter Saturday, April 7, with three plays, two of which are by Sir James Barrie, and one by Mr. A. A. Milne, the sub-editor of *Punch*. This is Mr. Milne's first work to be produced on the stage, and Mr. Boucicault is naturally glad that he should have his first opportunity with him.

THE MIRROR BOOK TABLE

PRINCIPLES OF DRAMA-THERAPY, by Stephen F. Austin, B.A., a handbook for dramatists, dealing with the possibilities of suggestion and the mass mind. The author of this book has done what authors ought to do, indicated in his Foreword—why not Preface?—what his thesis is, and has done it so concisely that the reader does not have to pause and analyze. Necessarily, the author defines the title of his book, for we assume that only the elect of the High-brow kingdom would know at first flash what drama-therapy is.

Mr. Austin's definition is to the point, to wit: "By analogy the term, drama-therapy, which the author has been forced to coin to cover a new idea and which he offers only in lieu of something better, would denote the art or science of healing by means, or through the instrumentality, of the drama, or, by means, or through the instrumentality, of dramatic presentation." Following this, the author declares his purpose, concluding that the subject is of prime importance, not only to himself and to all branches of the theatrical profession, but is the general public as well.

There are eleven chapters comprising 107 pages, and twenty-one pages are added on "the Atomic, Corpuscular and Electronic Theories of Matter." The chapters treat of, in the order given, The Factors of Personality, The Composite Personality, The Basic Concept, The Becoming of the Body, The Becoming of the Faculties, The Organism of the Theater, The Ultra-Comedy, The Subjective Structure, The Play-Personality, The Personality of the Background and Dramatic Selections and Conclusion. The diagrams in some of the chapters are helpful. We are willing to say that we believe this book ought to be read by every member of the theatrical profession.

MASTERPIECES OF MODERN SPANISH DRAMA, edited with an introduction by Barrett H. Clark, Duffield Company, New York. The drama of Spain has been neglected, but like everything in which Spain is just now figuring its drama is coming into its own. The volume before us is a step in this direction. It contains the translation of "The Great Galeoto," "The Duchess of San Quentin," and "Daniel." The first, a three-act play by Jose Echegaray; the second, a comedy of three acts by Benito Perez-Galdos; the third, a drama in three acts by Angel Guimera. Each play is preceded by a chronological list of other plays by the playwrights named. Mr. Clark's introduction is illuminating and gives the reader rapid and intelligent views of the Spanish writers of drama.

THE NEW CONVERT is a play in four acts of the Russian Revolution by Sergol Stepanik, translated by Thomas B. Eyes. The book is from the Stratford Company, Boston. It is a story of a young woman, who although the daughter of a wealthy Russian, and having an opportunity to marry into the Russian nobility, has nevertheless devoted herself to "The Cause," much to the disgust of her parents, particularly her father. Owing, however, to her devotion to "The Cause," she finally so changes the character of her father, that he too becomes a convert. It depicts the real Nihilist—not the bloodthirsty, bewhiskered, bomb-hurling ruffian as he is generally pictured, but the gentle, humanly loving and suffering friend of the down-trodden people.

WILDERNESS ROSE, by Eve Owne Cochran, American Dramatists Series, is a pageant-play of early Colonial life in New England, with love and jealousy, Indians and witchcraft. Particularly ideal for amateur presentation.

ELAN VITAL is a book of thirty odd poems of delicacy and beauty. It is published by Richard G. Badger, of the Gorham Press, Boston.

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OF THE DRAMATIC MIRROR. Published weekly at NEW YORK, N. Y., for Apr. 1, 1917. County of New York... State of NEW YORK... 1

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Lyman O. Fliske, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE DRAMATIC MIRROR, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 448, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, managing editor and business manager are:

Name of Publisher, The Dramatic Mirror Co., Post Office address, 1485 Broadway, New York, N. Y. Name of Editor, Lynde Denig, Post Office address, 1 W. 12th St., New York, N. Y. Name of Managing Editor, Lynde Denig, Post Office Address, 1 W. 12th St., New York, N. Y. Name of Business Manager, Lyman O. Fliske, Post Office Address, Great Kills, New York, N. Y.

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LYMAN O. FLISKE, Business Manager. ALVIN E. PERSSON.

Sworn to and subscribed before me this twenty-ninth day of March, 1917.

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Our past students: Hazel Dawn, Norma Baye, Annette Kellerman, Loretta Taylor, Miss Helen Schuster-Martin. It was run largely on the "community theater" plan, and while the box office did not show a large profit at the close of the season, as a whole the season was quite successful this way, as well as in an artistic sense. The various casts were recruited from the ranks of local performers, who devoted their time more for love of the art than for the compensation received. The management of the Little Playhouse has been quoted in the daily papers as being unsatisfied with the public support of the movement and seems to seek suggestions as to how a greater success may be achieved in the future. To the casual observer of the situation it would seem that a more generous support on the part of the regular theater-going public might be obtained if the project could be entirely divorced from private enterprise along other lines and the performances given in a central location in the down-town theater district.

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MEDICINE HAT, ALTA.

MEDICINE HAT, ALTA. (Special).—Empress, March 21. A large audience turned out to witness "Fair and Warmer" (Belwyn and his company) which proved to be one of the best farces comedies seen here this season. The cast was well balanced and the stage furnishings in keeping with the high order of things that prevailed throughout the production. At the Dreamland anti-spectacular motion pictures to crowds, and the same is true of the Monarch. M. H. RUBIDOR.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Players' Club had another week of four one-act plays, consisting of "Mastro," "Pierrot of the Minute," "Suicide," and "Neighbors," April 1-7.

Many years ago Lillian Russell was accused of saying that San Francisco is "a bum town." And when she used to play here her houses were not full. But it was a mistake. She did not speak disparagingly of San Francisco. And now her husband, Alexander Moore, is accused of having said in a Miami newspaper that "in comparison with Florida California is a joke." Mr. Moore, in a letter to Robert M. Lynch, manager of the California Development Board, wrote: "I assure you I could not possibly say anything detrimental about California. If I did I am sure that I would take the chance on losing my wife who believes that California is the greatest place in the whole world."

David Belasco, whom we know well, he having had a first-class stock company here many years ago, has arrived at the head of a new dramatic company on his fourth trip to the Orient. He will commence a week's engagement in Honolulu April 9.

Meiba gave a benefit concert for the Red Cross of Europe March 29, netting \$20,000. The Columbia has W. H. Crane for the last week in "The Happy Stranger." "Daddy Long Legs" April 8.

The Alcazar has "The High Cost of Loving" for the sixth week, playing to S. R. O. It will run for many more weeks. Koib and Dill are the stars.

The Wigwam has "Two Nights in a Barroom" Week of April 8 Del Lawrence returns, playing for the first time "Little Peggy O'More."

The Orpheum has Nonette, the Cansinos, Ethel Hopkins, John Webster company, and holdovers. The Empress, now the Strand, is running pictures, and so has the Hippodrome. Gottsch and Marx have arranged with David Belasco to bring "The Boomerang" out as soon as it closes in Chicago. A. T. BARNETT.

DULUTH

DULUTH, MINN. (Special).—Lyceum (J. L. Morrissey, manager).—The Broadway Belles held the boards at the Lyceum for three days beginning April 1. A revival of "Bobin Hood" played to capacity houses April 5-7. The company was excellent, numbering in its cast Ivy Scott, dramatic soprano of "Madame Butterfly" and "Girl of the Golden West." The title role was sung by Ralph Brainerd, a splendid tenor. Al. H. Wilson and company will be at the Lyceum April 12-14 in "My Killarney" by Herbert Hall Winslow.

Orpheum (Arthur White, manager).—Phyllis Neilson-Terry was headlined week of April 1. She displayed her talents in two scenes from "Romeo and Juliet" and Muriel Worth who has been premier ballerina in the Metropolitan Opera company gave a program of classic, syncopated, and fantastic dances. Jane Courtinope in "Our Family" presented a good playlet.

New Grand (Frank Phelps, manager).—The hill closing with the performance of April 1 was topped by Gardner and Revere, comedians and singers, and by the three Mori Brothers, Japanese acrobats. The Monte Carlo Sextette, Italian singers and musicians, were headliners April 2. "The Salesman and the Wop," given by Putnam and Lewis, drew good hands.

WILDA HARSH.

ST. JOSEPH, MO.

St. Joseph, Mo. (Special).—Lyceum: Cyril Maude in "Grumpy," March 27, 28, was superb as the lovable old grouch. No finer character work has ever been seen in this city. The company was ideal in every respect. Business fair. Fred Irwin's burlesque, "Hotel De Bonk," was the attraction April 1 with a good setting, pretty costumes and handsome stage settings. The Nat Nasarre Troupe were especially clever. Business good. William Hodges in "Firing Sister" follows. JOHN A. DUNCAN, JR.

REPORTS FROM MIRROR CORRESPONDENTS

CINCINNATI

CINCINNATI (Special).—It really seems a shame that the regular dramatic season should come to such a abrupt end in Cincinnati. The motion picture undoubtedly has its place in the amusement field, but the apparent lack of interest in the spoken word and the shifting of patronage to this silent form of entertainment is a matter of grave concern for the members of the theatrical profession. It is not necessary to enter into the details which seem to have brought about such conditions. The problem is with us, and it must be solved. It is high time for the managers, the playwrights, and the actors to get together and co-operate to the fullest extent that interest in the drama may be re-created and not only maintained, but increased from season to season. It can be done, and there is no better time to consider working plans to bring about such a desired result.

One of the bright features of the dramatic season just closed was the list of really clever plays and plays presented by the Little Playhouse company under the direction of Mrs. Helen Schuster-Martin. It was run largely on the "community theater" plan, and while the box office did not show a large profit at the close of the season, as a whole the season was quite successful this way, as well as in an artistic sense. The various casts were recruited from the ranks of local performers, who devoted their time more for love of the art than for the compensation received. The management of the Little Playhouse has been quoted in the daily papers as being unsatisfied with the public support of the movement and seems to seek suggestions as to how a greater success may be achieved in the future. To the casual observer of the situation it would seem that a more generous support on the part of the regular theater-going public might be obtained if the project could be entirely divorced from private enterprise along other lines and the performances given in a central location in the down-town theater district.

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ANN ARBOR, MICH.

ANN ARBOR, MICH. (Special).—Whitney Theaster (Don McIntyre, manager): "Alone at Last" pleased a very good audience March 31. The University of Michigan opera, "Fools Paradise," made such a big hit with Ann Arbor audiences during their five performances that they gave it again April 4 to a large house before they start on their tour of the large cities. "Seven Chances" with the New York cast.

Majestic (Frank O'Donnell, manager): The "Bimbos, Grate DeWinters in "Ventriloquist Surprise," and Hoyt's Minstrels made a big hit. Charley Wood, Jay Melville, Evelyn Phillips, and Princess Katama more than pleased large audiences April 2-4. The Boyle Woolfolk Company company with Guy Voyer in "It's Up to You John Henry," always makes a big hit in Ann Arbor. This is Guy Voyer's fourth or fifth visit to the Majestic, and he never fails to please—April 5. "Civilization," week of April 9.

The new Wurth Theater will open in about four weeks with up-to-date pictures and vaudeville. "Alone at Last" closed for Holy Week at Ann Arbor and opened at Toledo April 5. Fritz von Bising and Mable Weeks spent the week in New York City. The rest of the company went to Detroit and Chicago.

Hill Auditorium: May Festival, with twelve grand opera stars, May 2-5.

The boys of the University of Michigan opera, "Fools Paradise," that started on tour at Toledo, Ohio, April 19, may not be able to finish on account of the war with Germany. A number of the boys of the chorus are members of the Naval Reserves, and while they are made up to serve in the event of war, the nights they have been drilling as sailors during the day. The opera is now touring Toledo, Detroit, Grand Rapids, Battle Creek, Chicago, and Saginaw. In the call comes the boys that are members of the Reserves will have to leave the opera and report at Ann Arbor. As the University of Michigan Naval Reserves are in the shape to go into service the call is looked for any day. In all the cities the boys have played in the house has been sold out. The Auditorium in Chicago, that seats 6,000 people, has been sold out for two weeks and a banquet was given by the University of Michigan alumni Friday evening, April 13. A number of songs of the opera have been sold to a New York producing firm. A Chicago company also got two numbers that they will use in the near future.

DR. WITT C. MILLER.

BALTIMORE

BALTIMORE (Special).—After a week which was totally devoid of anything worth while either in the musical or theatrical fields the playhouses are again entering the field for a final spurt which will probably last three or four weeks before they finally close their doors on the present season. With the exception of the fare offered by the regular vaudeville houses, the only entertainment worthy of comment last week was the film "War Brides," in which the great Russian, Nasimova, enacted the leading role. There were many commendatory articles in the press regarding the merits of this particular film at this particular time, but it failed to arouse any enthusiasm and the audiences were small and apathetic.

That exquisite fantasy, "The Yellow Jacket," vivid impressions of which are still retained by all of us who had the good fortune to witness it when presented here some five years ago, opened its engagement at the Academy on Monday night, April 15, under the direction of May and Coburn and their associate players. The Coburns deserve the heartiest thanks of all players for having revived this delightful Chinese fantasy, and too much praise cannot be bestowed upon them for the splendid manner in which they have carried out the spirit of the play.

"Very Good Eddie," which scored such a pronounced success at Ford's earlier in the season, returned to the same house on Monday night, where it began its engagement before an audience which crowded the theater, the occasion being the annual benefit performance of the Knights of Pythias. The company is the same which appeared here at the previous engagement, and the performance possessed all the snap and characteristic features which made it one of the most enjoyable entertainments of the season. The return engagement gives every indication of duplicating the success which attended the former on. Week of April 16, "Princess Pat—'Come Back to Erin'" is the attraction at the International House this week, featuring Lawrence Lawrence in the leading role.

J. B. KREIS.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (Special).—Loomer: "Girl Without a Chance," no children admitted, served to attract a large audience that was really pleased with the efforts of excellent cast, April 2. Whitney Collins as Jerry Sullivan was really funny. Nothing in the play would seriously shock.

The big releases of pictures receives flattering patronage.

At a small party at dinner entertained by Attorney William A. King, April 3, the engagement of the popular manager of the Loomer, Samuel E. Johnson, to Mrs. Lucy E. Ellison of Guilford, Conn., was announced. The marriage taking place in the near future. S. R. O. at the Gem and Scene, M. P. houses.

C. C. PALMER.

FAIRMONT, W. VA.

FAIRMONT, W. VA. (Special).—"The Passing Parade," an excellent musical comedy directed by Murray and Shy, played the Hippodrome week of April 2-7 to good business. Ethel Little, Hawaiian dancer, and Leanne Collins, singer, head the company of eighteen people.

J. MONROE BOYER.

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (Special).—The new Miller Theater opened its doors to the public and all performances were witnessed by capacity houses. The theater is very beautiful and the public is well pleased with the quality of the performances being shown. The success of the theater is assured to judge from the crowds of the opening night. William Gray will manage. Practically the entire Crystal force has gone over to the Miller with the management. William Loebenmaier, former box office man at the Crystal, is treasurer.

"Never Born," playing at the Orpheum, has made a decided box office hit and is being held over for a second week. The play deals with the birth control and is well received. "Fair and Warmer" in the Davidson production week of April 2. Attendance good. Theda Bara in "Her Greatest Love" has filled the Butterly frequently during the week.

Eddie Foy and the seven younger Foy's headline at the Majestic. This attraction alone has been the cause of capacity houses. Adelaide Boothby in a musical and talking act; Carlotta, confectioner novelty; Mme. Chilson-Ohrman, the prima donna soprano, sings a ten-minute concert; Joe Morris and Flossie Campbell present a short comedy; Ollie Young and April in "Ten Minutes of Toyland"; Mr. and Mrs. Jimmy Barry present "The Babe"; Trovato plays the violin. Attendance good. "The Follies of Pleasure" with the Boxing Girls, at the Gayety. The house is well filled.

At the Palace the juvenile revue called "The Lawn Party" headlines the bill. Cook and Loring in "The Millionaire." The balance of the bill is made up of Caesar Rivoli in the "Restruant Scandal"; Douglas Fair in "The Merchant Prince"; Andre Sisters in bits of comedy and harmony, and others. The second half-week is headlined by S. Miller Kent in "The Real Mr. Q." Good attendance.

Louise Homer and the A. Cappella chorus sing at the Auditorium April 18. The advance seat sale is quite heavy and the large auditorium hall has been engaged for the occasion.

The First Community Sing and the final Symphony Concert were rendered at the Auditorium in very good attendance. As a special attraction Elizabeth Pfell, danseuse, of this city, was presented. This is a civic enterprise of some years standing and each year sees a greater attendance as the public becomes more accustomed to the appreciation of good music. The city's best musicians and vocalists are engaged and a decidedly meritorious program presented each Sunday, which is attended by large numbers. A May Festival of high proportions is being planned. A large number of singers will be combined, and the event will be one of note in the city's musical history. Plans are under way now, and it is expected that several thousand persons will witness the presentation.

The Crystal has an exceptionally good act headlining, "The Movie Girl," with Jessie Maker. The act is a musical comedy staged by Lorin J. Howard, and has a cast of ten people. Costumes and scenery are gorgeous. The house is receiving a good patronage.

The Empress is presenting "The Boston Belles," with new music and comedy. The same cast is seen as previous and the attendance is good. The Alhambra is presenting Sesame Hayes in "The Bottle Imp" and Myrtle Stelman in "As Men Love." The attendance is very good. JOS. A. KISS.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: Griffith's "Intolerance" week of March 26-31 to capacity audiences at each performance. "Uncle Tom's Cabin" April 5 and matinee: "Million Dollar Doll" April 6, 7.

Dominion: The Imperial Troupe, Two Franks, Minerva Courtney and company, Winchester and Leclair, Melody Four. Pleased capacity houses at each performance. April 2-4.

The Family: Vaudeville and pictures to big business week of April 2-7. J. H. DU BE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—*indef.*

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—*indef.*

BEN HUR (Klaw and Erlanger): Buffalo 9-14.

BOOMERANG, The (David Belasco): Chgo. Nov. 15—*indef.*

BOSOM Friends (Lew Fields): N.Y.C. March 9—*indef.*

BRAT, The (Oliver Morosco): N.Y.C. March 8—*indef.*

CAPTAIN Kidd Jr. (Cohan and Harris): Danbury, Conn. 11. Norwich 15. New London 14. Springfield, Mass. 16-21.

CASE of Lady Camber (Chas. Frohman, Inc.): N.Y.C. March 26—*indef.*

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9-April 14.

CINDERELLA Man (Oliver Morosco): Chgo. March 11—*indef.*

CLARKE, Harry Corson and Margaret Dale Owen: Empire Theater, Calcutta, India—*indef.*

COME Back to Erin: Balto. 9-14.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—*indef.*

DALY, Arnold (David Belasco): N.Y.C. 9-14.

DITTRICHSTEIN, Leo (Cohan and Harris): N.Y.C. 9-14.

NEWSIES, N. J. 14-21. N.Y.C. 25-28.

DREW, John (John D. Williams): Boston 9—*indef.*

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Springfield, Mass. 9-14.

EVERYWOMAN (Henry W. Savage): Pittsburgh 9-14. Johnstown 16. Morgantown, W. Va. 17. Punxsutawney, Pa. 18. Du Bois 19. Tyrone 20. Altoona 21. Harrisburg 23. Allentown 24. Reading 25.

FAIR and Warmer (Selwyn and Co.): Rochester, N. Y. 9-11.

FAIR and Warmer (Selwyn and Co.): Milwaukee 1-14. Indianapolis 16-21.

FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—*indef.*

FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—*indef.*

FERGUSON, Eddie (Klaw and Erlanger): Phila. 9—*indef.*

FISKE, Mrs. (Corey and Ritter): Indianapolis, Ind. 9-11. Louisville, Ky. 12-14.

FLAME, The (Richard Walton Tully, Inc.): Toronto 9-14.

FLAME, The (Richard Walton Tully, Inc.): London 17. Hamilton 17. Kingston 19. Ottawa 20. 21.

FUGITIVE, The (Oliver Morosco): N.Y.C. March 19—*indef.*

GARDEN of Allah (The Libel): Boston 9—*indef.*

GETTING Married (Wm. Faversham): Phila. 9—*indef.*

GILBERT, William (Arthur Hopkins): N.Y.C. Feb. 5—*indef.*

GIRL Without a Chance (Robert Sherman): St. Louis 9-14.

GIRL Without a Chance (East-

ern: Robert Sherman): Allentown, Pa. 11.

GOOD, Gracious Annabelle (Arthur Hopkins): Chgo. March 4—*indef.*

GRAHAM, Oscar: Sayre, Okla. 11. Hydro 12. Thomas 13. Keene 14. Oxford, Kan. 16.

GRASSHOPPER, The (B. Iden Payne): N.Y.C. 7—*indef.*

GREAT Divide (Henry Miller): Bklyn. 9-14. N.Y.C. 16-21.

GRIFFY Woman (Myro Producing Co.): N.Y.C. 9-14.

HER Unborn Child (Gassolo-Gatti and Clifford): Cleveland 9-14.

HER Unborn Child (Co. 1: Gassolo-Gatti and Clifford, Inc.): Pittsburgh 2-14. Buffalo 16-21.

HER Unborn Child (Co. 2: Gassolo-Gatti and Clifford, Inc.): N.Y.C. 9-14.

HER Unborn Child (Co. 3: Gassolo-Gatti and Clifford, Inc.): Boston 11. 12. 13. Rock Island 14. 15. Galesburg 16-18.

HIS Bridal Night (A. H. Woods): Boston 9—*indef.*

HIT-the-Trail Holliday (Cohan and Harris): Galesburg, Ill. 11. Davenport, Ia. 13. Clinton 13. Rockford 14. La Salle 15. Dixon 16. Joliet 17. Aurora 18. Elgin 19. Gary 19. Ind. 20. Warsaw 21.

HODGE, William (Lee Shubert): Minneapolis, Minn. 8-14.

HOUSE of Glass (Western: Cohan and Harris): Winona, Minn. 9-14.

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olis, Minn. 10-18. St. Paul 10-21. Buffalo 23-28. *UNDIS* Pressure (Cohan and Harris) : Atlantic City, N. J. 9-14. *UPSTAIRS* and Down (Oliver Morosco) : N.Y.C. Sept. 25—*indef.* *WANDERER*, The (Wm. Elmer F. Ray Comstock and Morris Gest) : N.Y.C. Feb. 1—*indef.* *WATFIELD*, David (David Beasco) : Youngstown, O. 11. *WEE* Up Appearances (Butter Davenport) : N.Y.C. Nov. 9—*indef.* *KNIFE*, The (A. H. Woods) : N.Y.C. 12—*indef.* *LILAC* Time (Seelyn and Co.) : N.Y.C. 6—*indef.* *LITTLE Girl Next Door* (P. M. Mueller) : Milwaukee 10. *MINNIE* 18. *PATTEN* 18. *MILLNE* 19. *Caribou* 20. *MARIE* 21. *Prague* 25. *LODGE* : St. Louis 9-14. *MARINELLI*, Robert B. (Wm. A. Brady) : Bala 9-14. *MAN* Who Came Back (Wm. A. Brady) : N.Y.C. Sept. 2—*indef.* *MATTE*, Cyril (Theo. W. Barker) : Salt Lake City 12-14. Los Angeles 16-21. *Prisco* 24-May 5. *NJU* (Joseph Urban and Richard Oruynski) : N.Y.C. March 22—*indef.* *NOTHING* But the Truth (H. H. Frase) : N.Y.C. Sept. 14—*indef.* *OLCOTT*, Chauncey (Cohan and Harris) : Chgo. 8-21. Kansas City 22-28. *OLD* Lucy 31 (Lee Kugel) : Pittsburgh 9-14. *OLD* Bettors (John D. Williams) : N.Y.C. March 12—*indef.* *PALES* First (J. Fred Zimmerman, Jr.) : N.Y.C. Feb. 20—*indef.* *PRIMO*, the Italian : Chgo. 9-14. *PEAS o' My Heart* : Phila. 9-14. *PETER* (Babbitt) (Lee Shubert) : N.Y.C. 10—*indef.* *PICKMOT* The Prodigal (Winstrop Ames and Walter Knight) : Detroit 9-14. *POST*, Guy Bates (Richard Waiton Tully, Inc.) : Boston March 6—*indef.* *ROBSON*, May : Sioux City, Ia. 12. *Lincoln*, Neb. 14. *Oskaloosa*, Ia. 16. *Ottumwa* 17. *Decatur*, Ill. 18. *Louisville* 19-21. *SHILL* (M. Julia Arthur) : Chgo. March 28—*indef.* *SEVEN* Chances (David Belasco) : Bala 9-14. *Youngstown*, O. 16. *Toledo* 17, 18. *Ann Arbor*, Mich. 19. *Grand Rapids* 20, 21. *St. Louis* 23-28. *SIX* Hopkins : Indianapolis 9-14. *SIX* INNERS, Otto (Chas. Frohman, Inc.) : Muskogee, Okla. 11. *Tulsa* 12. *Joplin*, Mo. 13. *Wichita*, Kan. 14. *Quincy* 15. *Burlington*, Ia. 17. *Davenport* 18. *Citation* 19. *Dubuque* 20. *La Crosse*, Wis. 21. *STAHL*, Rose (Chas. Frohman, Inc.) : Kansas City 9-14. *Omaha* 15, 17. *Des Moines* 19. *Peoria*, Ill. 20. *Springfield* 21. *STAR*, Frances (David Belasco) : Paterson, N. J. 10-11. *Wilmette*, Ill. 12-14. *Bala* 15-21. N.Y.C. 23-28. *TAILOR* Made Man (Cohan and Harris) : Boston March 12—*indef.* *TAYLOR*, Laurette (Klaw and Erlanger and Geo. C. Tyler) : N.Y.C. Nov. 27—*indef.* *13TH* Chair (Wm. Harris) : N.Y.C. Nov. 29—*indef.* *TREE*, Sir Herbert Beerbohm : N.Y.C. 10—*indef.* *TURN* to the Right (Winchell Smith and John Golden) : Chgo. Jan. 14—*indef.* *TURN* to the Right (Winchell Smith and John Golden) : N.Y.C. Aug. 1—*indef.* *TWIN* Beds (A. S. Stern) : Fairmont, Minn. 11. *Albert* 12. *Owatonna* 13. *Hochester* 14. *Winona* 15. *Waukon* 16. *Green Bay* 17. *Oskaloosa* 18. *Appleton* 19. *Food* in Lac 20. *Sheboygan* 21. *UNCLE* Tom's Cabin (Wm. H. Kibble) : Lindsay, Ont. Can. 11. *Hamilton* 12-14. *St. Catharines* 15. *Brantford* 17.

PERMANENT STOCK

ABERDEEN, S. C. : Orpheum. *AKRON*, O. : Music Hall. *ANDERSON*, Ind. : Crystal. *BOSTON*, Jewett. *BRIDGEPORT*, Conn. : Lyric. *BROCKTON*, Mass. : Hathaway. *BROOKLYN* : Fifth Avenue. *BROOKLYN* : Grand. *BUTLER*, Pa. : Majestic. *CLEVELAND* : Duchess. *DENVER* : Dendham. *DESI MOINES*, Ia. : Princess. *ELKHART*, Ind. : Orpheum. *ELMIRA*, N. Y. : Mozart. *FARGO*, N. D. : Orpheum. *GRAND RAPIDS*, Mich. : Columbia. *GREEN BAY*, Wis. : Bijou. *HALIFAX*, N. S. : Academy. *HAMMOND*, Ind. : Orpheum. *HAVERHILL*, Mass. : Academy. *HUTCHINSON*, Kan. : Home. *KANSAS CITY* : Grand Opera House. *LANSING*, Mich. : Gladmer. *LAWRENCE*, Mass. : Colonial. *LOS ANGELES* : Morosco. *LOWELL*, Mass. : Opera House. *LYNN*, Mass. : Auditorium. *MALDEN*, Mass. : Auditorium. *MILWAUKEE* : Shubert. *MINNEAPOLIS* : Shubert. *MOBILE*, Ala. : Strand. *MT. VERNON*, N. Y. : New Bedford. *NEW BEDFORD*, Mass. : New Bedford. *NEW BRITAIN*, Conn. : Lyceum. *NEW HAVEN*, Conn. : Hippodrome. *NEW YORK CITY* : Lafayette. *NORTHAMPTON*, Mass. : Academy. *OAKLAND*, Cal. : Playhouse. *OKLAHOMA CITY*, Okla. : Overholser. *PANADENA*, Cal. : Savoy. *PHILA*, Pa. : Knickerbocker. *PITTSBURGH* : Empire. *PORTLAND*, Me. : Jefferson. *PORTLAND*, Ore. : Baker. *READING*, Pa. : Orpheum. *SACRAMENTO*, Cal. : Grand. *SALEM*, Mass. : Empire. *SALT LAKE CITY* : Wilkes. *SAN ANTONIO*, Tex. : Majestic. *SAN FRANCISCO* : Warwam. *SAN FRANCISCO* : Republic. *SCRANTON*, Pa. : Poll's. *SEATTLE* : Orpheum. *SIDNEY CITY*, Ia. : Grand Opera House. *SOMERVILLE*, Mass. : Somerville. *SPOKANE* : American. *ST. JOSEPH*, Mo. : Toolie. *ST. LOUIS* : Players. *ST. PAUL* : Shubert. *SYRACUSE*, N. Y. : Weitzing. *TAMPA*, Fla. : Tampa. *TOLEDO* : Palace. *TULSA*, Okla. : Grand. *UNION HILL*, N. J. : Hudson. *VANCOUVER*, B. C. : Avenue. *WASHINGTON*, D. C. : Poll's. *WHITE PLAINS*, N. Y. : Phil's. *WICHITA*, Kan. : Empress. *WILKES-BARRE*, Pa. : Nesbitt. *WINNIPEG*, Can. : Winnipeg. *WORCESTER*, Mass. : Grand. *TRAVELING STOCK* *NESTELL* Players: Henrietta. *Oklahoma* 9-14. *OLIVER*, Ois (Harry J. Walker).

MINSTRELS

FIELD, Al. G. : Battle Creek, Mich. 11. *Jackson* 12. *Toledo* 13-14.

ORFIELD, Ned (Oscar F. Hodges) : Charleston, S. C. 11. *Orlando* 12. *Somter* 13. *Wilmington*, N. C. 14.

MISCELLANEOUS

BARNUM and *Bailey* Circus: N.Y.C. March 30-April 14. *HAGENBECK*-*Wallace* Circus: Cinc. 21-23.

THURSTON the Magician (Jay Klink) : Ottawa, Ont. Can. 9-12. *Kingston* 13, 14. *Toronto* 16-21. London 23-25.

YOU'RE in Love (Arthur Hammerstein) : N.Y.C. Feb. 6—*indef.*

PRINCESS, Pat (David Belasco) : Buffalo 8-14.

ROBINSON Cruiser, Jr. (Messrs. Shubert) : Columbus, O. 9-14.

ROBIN Hood (Walker Stevens) : St. Paul 8-11.

SHOW of Wonders (Messrs. Shubert) : N.Y.C. Oct. 20—*indef.*

SO LONG LETTY (Oliver Morosco) : Phila. 9—*indef.*

STOP! Look! Listen! : Toronto 9-14.

SYBIL (Chas. Frohman, Inc.) : Erie, Pa. 11. *Rochester*, N. Y. 12-14.

VERT Good Eddie (Marbury Comstock) : Chgo. 19—*indef.*

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WILSON, Al. H. (Sidney R. Ellis) : Superior, Wis. 11. *Duluth*, Minn. 12-14. *St. Cloud* 15. *Billwater* 16. *Faribault* 17. *Mankato* 18. *Minneapolis* 19-22. *St. Paul* 23-25.

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MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908.



SCHENECTADY is reverting to the Middle Ages. Where the majority of cities and towns are rapidly throwing off the shackles of orthodox beliefs and the bonds of antiquated laws, Schenectady has, apparently, decided to retrograde. We look next for the stocks to be re-established and the ducking-stool to be revived.

A motion picture exhibitor in Schenectady has been convicted by a jury in the police court of violating the Sunday observance law; that his fine was nominal is of no consequence—it is the fact that, in the face of the acquittal of two other theater proprietors who had been similarly charged with offending the blue laws on the same day, nearly four months ago, one showman has been found guilty. And now the Commissioner has decided that there shall be no more Sunday pictures in Schenectady.

Poor, benighted burg! And poor, benighted individuals, who are so far behind the times that they cannot even understand the meaning of the word progress! It is almost pitiful—or would be, if it were not so unjust.

Of course, the mere fact of Schenectady's determination to stay behind with the calliope in the procession, or, perhaps, to drop by the roadside and sink into desuetude, is of small importance to the film fraternity, save for the moral effect. It may serve to encourage the mossbacks in other villages to renew their efforts to close innocent places of amusement on the Sabbath and deprive the working people of an opportunity of innocuous entertainment.

The cause of real religion will not be benefited; people will not be made better because of this ruling. But those who desire and deserve entertainment as well as rest and the comforts of Christianity upon the Sabbath in Schenectady may perchance seek it in less harmless form in far less desirable environment than that of the picture show house.

"Many a man holds a dollar so close to his eyes that he can't see a thousand just behind it."—Paramount Progress.

Joyous George S. Kaufman, who writes for the New York *Tribune*, never loses an opportunity to say something pleasant about the motion pictures. It is such a satisfaction to know that in our midst there is one whose voice is ever uplifted in praise of the films! *Tribune* readers who care for the screen must delight in his column, must draw therefrom inspiration; must welcome his words of cheer and approbation. In a world so filled by individuals of a choleric temperament, who permit their prejudices to influence their judgment, it is a satisfaction to find a writer who is free from any such faults—who conveys with every line a certain indication of his soaring temperament, his joy in living. We take pleasure in reprinting a little squib of George's from a recent Sunday edition:

"Those serial motion pictures are showing a decided improvement. 'Gloria's Romance' had twenty-five instalments, or thereabouts, and 'Patria' has only fifteen."

Mark his readiness to recognize the slightest indication of improvement in the films and his pleasure in so doing.

Here is another:

Eugene Walter's celebrated play, "The Easiest Way," has been made into a film, and probably a good many thousand people will go to see it. Among them, however, will not be Mr. Walter. "I don't like pictures" is his explanation, "and I can't think of a single reason why I should go."

We scarcely know whether to credit Mr. Kaufman for having discovered this tit-bit, or Mr. Walter for uttering it (if he really did so). Of course, unless "The Easiest Way" as a film proves less

distasteful than it was as a stage play, we won't blame its author for remaining away.

But that is not the point. What we are trying to show is that G. S. K. is a source of delight at all times; a veritable oasis in the desert of dismal commonplace and truculent verbosity. He is short and to the point. He is blessed with a kindly vision. In fact, he deserves a pension—let us hope that the *Tribune* pensions him very soon.

"Fools are my theme, let satire be my song."—Lord Byron.

It is reported that a picture passed by the Maryland Board of Censorship and exhibited in a Balti-



MILDRED MANNING.
In O. Henry Pictures—General Film.

more theater holds President Wilson up to ridicule. It is a cartoon, according to a complaint received by the Baltimore *News*, and it is stated that the censor office had no recollection of passing such a film.

We have not followed up the matter; perhaps the reason for the cartoon "getting by" has since been discovered. If it was passed by the board, it shows again the utter uselessness of such bodies. It is "dollars to doughnuts" that if the police power of the city had been assigned to the task of supervising the pictures it would not have been permitted.

There is another important feature to this matter, however. It appears, if the report was authentic, that there is a film producer in America (we assume it was not a foreign film), who on the eve of a war, at a time when the entire nation should be a unit in support of the President, saw fit to turn out a cartoon which would hold him up to ridicule. It might be interesting to ascertain the nationality of the ones responsible.

The papers print such cartoons all too freely. It is a thing that should be prohibited absolutely by law at any time. The President should be held inviolable. It is, of course, improbable that, now the nation is in a state of war, anyone will so offend. Certainly the screen should hold itself above such things, whatever the press may do.

"And Art made tongue-tied by authority."—Shakespeare.

While the idea of reissuing pictures is on many occasions a commendable one, and there are numerous films of which it may be said that "time cannot wither, nor custom stale their infinite variety," it must be admitted on the other hand that there are a great many pictures which would be better forgotten; their revival only tends to show the advancement of film productions since their time; their entertainment value is nil; artistically, they "smell to heaven."

Several such pictures have been reissued of late. We shall refrain from indicating them—the public and the exhibitor will discover them soon enough—only it is to be hoped the latter will do so before he or his patrons pay good money for them.

War is in the air; it is the signal, also, for every mossbound and moth-eaten strip of celluloid pertaining in the least to the subject that has been issued and is still in existence to be hauled out, given a few fresh titles, and offered for sale as a "great battle picture" or "thrilling war drama."

This sort of thing is the result of poor business judgment. There are some good pictures well worth reissuing. But exhibitors should be wary if they are not familiar with the subjects or unless dealing with highly reputable exchanges or producers.

"The power of persuasion is the greatest gift of mankind. It begins at the cradle and ends at the grave."—Paramount Progress.

Many of those who have fault to find with the films seek a place in the *Sun*. I. W. E., of Boston, complains that "the average picture, written by an unknown author, usually is not worth sitting through. The best pictures are those of accepted plays and stories which have proved successful."

If it were worth the while, we could cite many instances to prove that I. W. E., is misinformed. He (or she) is also perturbed because of the "absurd nature" of productions and their possible effect upon the children. But what's the use? These individuals are simply prejudiced, as a rule, and no amount of argument will ever convince them that there is any good in the pictures.

Adam Hull Shirk.



ENID BENNETT.
Dainty Ince-Triangle Star.

SELIG HAS STATE RIGHTS FEATURE READY

"Who Shall Take My Life?" Said to Be Gripping Story

"Who Shall Take My Life?" is the latest of the Selig feature dramas ready for release on the territorial rights plan. The activity of William N. Selig in the state-rights field within recent months has caused interest and speculation in the trade. Within the past few months the Selig Company has released a succession of big film dramas, including "The Crisis," "The Garden of Allah," "Beware of Strangers," and the latest is "Who Shall Take My Life?"

Each and every one of these Selig features has proven successful and popular. This is a record in itself for the state-rights field is considered an uncertain one. It is stated that Mr. Selig has never experienced a failure in the marketing of feature films. Starting with "The Spiders" he has had an unbroken series of successes, both commercially and artistically.

"Who Shall Take My Life?" was written by Malibelle Helkes Justice after several years of study of prison conditions, etc. The drama is a plea for the abolition of capital punishment and yet the production is said to present a gripping story of enduring love and self-sacrifice. Among the stars who enact the drama are Thomas Santschi, Fritzi Brunette, Ed. Coxen, Bessie Eytton, Harry Lonsdale, Eugene Besserer and others. Colin Campbell directed the production.

The Selig Company announces an extensive line of advertising material in connection with "Who Shall Take My Life?" including posters in five colors in ones, three, sizes and twenty-sheets, press sheets, slides, etc., framed lobby displays in oil colors, window cards, 11 x 14 lobby display cards, 8 x 10 lobby display photos; glossy pictures of the stars, etc.

WORLD'S REASON FOR BUYING BERNHARDT FEATURE

Wished to Give Exhibitors Best Market Afforded

"Our purchase of 'Mothers of France,'" said William A. Brady, director general of World-Pictures Brady-Made, "had an object very considerably beyond money-making. In the first place, it enabled us to do something of very unusual value for exhibitors using the World program, and in the second, it placed us in the position to prove our contention that specials are no better than real program features—only sometimes longer.

"In his letter to our corporation, Mr. S. L. Rothafel, managing director of the Biñito Theater, New York, said 'Mothers of France' was the most valuable attraction that had ever played in his theater, because it brought people in who had never been there before. This is precisely what we are going to do for theaters taking World service.

"We are convinced that World-Pictures Brady-Made are in fact a program of specials. In case there may be persons who think we are over enthusiastic about our own product, let us refer them to the Sarah Bernhardt picture play, which we did not make, but which we place upon our program, first, to give our exhibitors the best that the market affords, and second, to indicate that we do not fear comparisons.

"If we are willing to sandwich a feature like 'Mothers of France' in between two of our regular releases, we are certainly submitting our own pictures to as severe a test as could possibly be brought to bear."

LYDIA KNOTT WITH TRIANGLE

Lydia Knott, a popular and talented actress, is now with Ince-Triangle company where she is proving one of the most valued players.

TRADE JOURNALS ENDORSED BY GOLDWYN PICTURES' ADVERTISING CAMPAIGN

Results of Methods Adopted by New Company Justify the Means and Effort Expended

Goldwyn Pictures Corporation since its inception has been characterized by its original methods. Not the least of its innovations has been the advertising and promotion campaign. It has attracted interest among exhibitors and manufacturers. That campaign, of course, is the Goldwyn Corporation's voice with which it hopes and expects to reach the showmen of the nation.

The purpose and intent of this company's campaign, an analysis of portions of its campaign and the results obtained to date are set forth for several reasons:

First: Because Goldwyn is a new company, less than five months old, and its printed sales effort can be revealed from its initial step.

Second: Because it discloses a new and undeveloped method of film salesmanship.

Third: Because it has proved in a striking way the power and value of the film industry's newspaper and trade journals in their advertising and editorial "reach."

Goldwyn Pictures has no "publicity department" as that word is known throughout theatrical and picture industries. It supplanted the old-style department with an editorial department which would correspond to the combined duties of the editor and publisher of any large daily newspaper. This editorial department is the very key-stone of sales management.

Advance Campaign

Inaugurating a campaign ten months before its company planned to market a picture, this office has, in no instance, attempted to sell a product as yet unmanufactured. In sequence it has revealed to exhibitors the name values of the Goldwyn owners, their stability, their record of second sound business ethics in their previous ventures and business, and the successes these men have achieved in related fields of amusements. This phase of the campaign covered six or seven weeks and is reiterated about once in each three weeks. Summarized into a sentence, the argument of this phase of the campaign has been that men who have made fortunes for themselves in screen and stage productions will make money for exhibitors.

Following this came a sequence of advertisements designed solely to re-introduce and further popularize the names of the Goldwyn stars, with the hint of other stars to be announced in addition to Goldwyn's first five—Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. This also was purely personal advertising, as no production except "Thais" has been announced by name. Those who remember the campaign will recall that again the matter of direct salesmanship of pictures as yet unmade was not attempted. Indorsements of the stars from the leading trade and general newspapers of the country were printed, coupled with the announcement that this or that artist was exclusively a star of Goldwyn. A check-up will reveal that each of these indorsements always came from a film exchange city in which Goldwyn, like the other big film companies, is most likely to operate.

Exhibitor Appeal

In between these two phases of the campaign there has been introduced a constant element of "exhibitor appeal." In other words, exhibitors have been invited regularly to assist the Goldwyn executives in outlining the methods of organization to be employed by the company. The response to these appeals has been enormous and will be described at a later point in this article.

In its work of flotation and promotion Goldwyn has made use of the following mediums under two classifications:

ATTACKING COLUMN—A

THE DRAMATIC MIRROR.
Moving Picture World.
Exhibitors' Trade Review.
N. Y. Morning Telegraph.
Photography.
Motion Picture News.

ATTACKING COLUMN—B

Variety,
Dramatic News,
The Billboard,
Exhibitors' Herald,
The Clipper,
New York Review.

Goldwyn's heavy guns have been fired through the six mediums of the first column, and its supporting artillery at intervals through the medium of the second column. It is worth mentioning that once in five months has Goldwyn taken space in program, or in any medium other than a recognized trade journal, and that it is permanently committed to the policy of ignoring programs and house organs.

Goldwyn set out to build confidence and respect. Its copy has always been positive, never negative. It has steadfastly declined to compare its methods or plans with those of other companies. Aware of the existence of certain evils in the trade, Goldwyn has merely declared that the perpetuation of such evils will find no place in its scheme of things.

The Result

What has this campaign achieved? The time has come for the answer:

In five months Goldwyn has received, solely as a result of its trade journal advertising, just under twenty thousand letters from distributors and distributing factors. Every one of these letters has been answered with specific relation to the town, city, theatre (and oftentimes neighborhood) from which it came.

Goldwyn now has in its files, as siftings from this huge aggregate of mail inquiries, a hundred or two less than 6,000 booking reservations. The use of the word "reservation" here merely means that that many exhibitors, in writing, have said:

"I wish to make application for Goldwyn pictures for my house in this city. I wish first consideration and notification to this effect when Goldwyn's releasing plans are perfected, that I may make final arrangements with you as to price and date of showing."

Naturally, all of these reservations are filed by exchange zones, adhering for the moment to the traditional exchange cities selected by the majority of the companies in the industry. From the time of the first inquiry all of these exhibitors, unduplicated, of course, are placed on Goldwyn's own mailing lists for promotional matter and announcements, and to receive in advance pictorial and cut matter for use in their house programs, if they care to make such use of it. Thus has Goldwyn reached out beyond the exhibitor and been able to introduce itself to the ultimate consumers—the American public.

The daily newspaper, magazine, pictorial and foreign campaigns are each as comprehensive in their way as the one described here, but bear no relation to that conducted solely through the medium of the film trade's great publication.

Explanation should be made here that all of the Goldwyn advertising for the trade journals has been in direct contrast with all surrounding advertising. In appearance it has been kept light and dignified. It has made use of Ben Day borders and crayon portraiture as against the prevailing half-tone illustrations; its text message has been short and crisp. It has shunned comparisons and avoided exaggeration as one would avoid a plague-subject. And at no time has it taxed the credulity of the exhibitors who are asked to read it and the editors who are asked to print it. For the future, the intention to invest it with still further individuality and distinction, but most important of all, with believability.

"The Last Sacrifice," a five reel drama of early settler and border life, written by W. V. Johnson, is now being made at San Antonio, Tex., under the direction of the author.

PATHE PROGRAM FOR APRIL 22 IS STRONG ONE

Favorite Players on List with Diverse Features as Vehicles

Pathé's program for April 22 week seems particularly powerful, possessing as it does an array of stars with good vehicles.

William Courtenay and Marguerite Snow in a five-reel feature said to be one of the strongest ever released under the Booster trade mark, head the list. It is called "The Hunting of the Hawk." It was written by George B. Seitz and directed by George Fitzmaurice.

Mollie King in "Mystery of the Double Cross" No. 6, is another strong feature on the Pathé bill. This episode is called "The Dead Come Back" and is characterized by surprise after surprise. The production is by Astra under the direction of William Parke. The scenario is by Bertram Milhauser from the story by Gilson Willets.

The fifteenth episode of "Patria," in which Mrs. Vernon Castle brings to a triumphant close her big serial-romance of preparedness and society, is entitled "For the Flag."

Max Linder appears in a one-reel comedy entitled "Max the Lady Killer."

The 28th release of the Florence Rose Fashion Films is called "The Season's Novelties."

On the same reel with the fashion release is a Pathé-colored picture called "Chiffa Gorge," which is part of "Picturesque Algiers."

The famous Katsenjammer Kids are represented in the International Cartoon "Robbers and Thieves," on the same reel with which is an interesting International Industrial called "Tree Surgery."

The Hearst-Pathé News No. 84 and No. 85 complete the program.

TWO NEW STARS IN LASKY FILMS FOR MAY

Mme. Petrova and Margaret Illington Head List

Two new stars will arise in the Lasky firmament next month—these are Madame Olga Petrova and Margaret Illington. Other stars represented in the six productions for the month will be Fannie Ward, Mae Murray, Blanche Sweet, Thomas Meighan, Wallace Reid and Anita King.

The first Lasky picture scheduled for release in May is "Sacrifice," written especially for Margaret Illington by Charles Kenyon, author of some of her most notable stage successes. Mr. Kenyon was especially engaged by the Lasky Company to write photoplays for Miss Illington. May 3 is the date set for the release of "Sacrifice."

Madame Petrova's first Lasky picture will be "The Undying Flame," to be released May 10. It is a story of ancient Egypt and of the present day. It is a powerful drama, written especially for her and directed by Maurice Tourneur, the noted French director, who has contributed so many great successes to photoplay history.

OREGON EXHIBITORS ORGANIZE

PORTLAND, ORE. (Special).—The Oregon Motion Picture Men's Association, an organization composed of men representing all phases of the film industry, "took the count" recently and from it sprung the Motion Picture Exhibitors' League of Oregon, composed exclusively of film exhibitors. It is affiliated with the Motion Picture Exhibitors' League of America.

C. W. Meighan, manager of the People's and Star Theaters, of Portland, is the first president of the new body. The other officers are: W. A. Graeber, Portland, first vice-president; T. G. Bligh, Salem, second vice-president; A. H. McDonald, Eugene, third vice-president; Guy Robinson, secretary; J. J. Parker, treasurer; E. J. Myrick, chairman executive committee.



CHARLES CHAPLIN,
In "The Cure"—Mutual.



JACK DEVEREAUX,
Triangle.



IRVIN S. COBB.



MAE MARSH AND VERNON STEELE.
Goldwyn Pictures.



JOSEPHINE STEVENS.
Paramount-Arbuckle.

The conflict between the drama and the movies was given fresh impetus recently when it became known that the marriage of Josephine Stevens, leading woman in "Fatty" Arbuckle's screen productions, to Edward Ellis, the actor, will take place immediately after the completion of Mr. Arbuckle's latest picture, "The Butcher Boy."

CANADIAN GENERAL FILM COMPANY ORGANIZED

T. A. Hubley Is President—Montreal
Headquarters

A new company which will distribute in Canada the same product handled by the General Film Company in the United States has been organized and will be known as the General Film Company of Canada, Limited. Its headquarters will be in Montreal and it will have branches throughout the Dominion. The business of the company will be conducted from the main office at Montreal. The officers of the company are: President, T. A. Hubley; vice-president, Harold Bolster; secretary and treasurer, T. Coppelman.

The directors are T. A. Hubley, Edward English, Harold Bolster, W. F. Rodgers and W. M. Gulick. The General Film Company of Canada, Limited, is the result of a desire upon the part of the executives of the General Film that its Canadian business be handled by men who are personally interested in the organization and in close touch with local conditions.

LASKY LEAVES FOR COAST

Six months ago Jesse L. Lasky made a hurried trip to New York from Hollywood, California, where the studios of the Jesse L. Lasky Feature Play Co. are located. His personal effects were in several trunks and suitcases. He promised to return as quickly as possible. In the motion picture industry six months comprises an era, and Mr. Lasky did not get around to his return visit to Hollywood until last week.

A great welcome awaits him in California picture land. Cecil B. DeMille, director general of the Lasky studios, has taken care of that.



SCENE FROM "WARFARE OF THE
FLESH,"
Edward Warren Productions.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR's purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

ADOLPH ZUKOR



Adolph Zukor

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, made his reputation as a pioneer and an independent thinker when as president of the Famous Players Film Company he originated the first feature program ever established. That was in 1912, when the motion picture business was in a chaotic state as the result of the flooding of the market with inferior two and three-reel subjects. At the time an exhibitor, Mr. Zukor had found himself forced to make the kind of pictures which he wanted, because he could not persuade the established producers to see the advantage of the photoplays which he believed the public wanted.

That he was right in his estimate of public demands is conclusively proven by the success which his company and its associates on the Paramount Program have enjoyed. Mr. Zukor's continued success in the face of many changes in the motion picture field is undoubtedly due, to a considerable extent, to the fact that he has never lost the exhibitor's point of view. Having been forced, as an exhibitor, to produce his own pictures, he has made it a permanent policy to view every question from the exhibitor's standpoint. Not content with merely assuming that he knew what the theaters needed, Mr. Zukor has made a practise of touring the country from time to time for the express purpose of consulting with as many exhibitors as possible, in order to keep constantly in touch with the situation.

As a result of his observations, Mr. Zukor believes emphatically that the quality of screen plays, good as they are to-day, must still be greatly improved. The standards of productions are steadily

rising and, as Mr. Zukor points out, mere lavishness in the equipping of studios and in the building of settings no longer is accepted as proof of screen quality. A star of genuine ability, a good story and appropriate settings, whether magnificent or squalid, as the story may require, and perfect handling of the mechanical details of production are the essentials of a successful photoplay.

In the opinion of Mr. Zukor. But above all these requisites he places cleanliness of thought and treatment in photoplays. That is, he believes, the prime necessity in every case.

It has always been one of the fixed principles of Mr. Zukor's business dealings that the profit of the producer is measured by the profit of the exhibitor. He has, therefore, invariably so shaped his course as to give the exhibitor and the public absolutely equitable treatment in every instance, knowing full well that satisfied patrons and prosperous exhibitors were the only possible basis upon which the motion picture producer could hope to build for the future. The ultimate doom of the salacious picture is freely predicted by Mr. Zukor, who believes that the good sense of the exhibitors and public will eventually by sheer force of numbers, compel the discontinuance of the production of these pictures.

It has always been the aim of Mr. Zukor to knit the exhibitor and the producer as closely together as possible, having long since been convinced that the future of the industry can best be served by the solidification of all branches of the business in acknowledgement of the common purpose and spirit which should weld the entire industry into a gigantic whole.

"SAINT'S ADVENTURE" WALTHALL'S NEXT Mary Charleson Supports Essanay Star in New Emotional Drama by Judge Brown

Henry B. Walthall's next Essanay feature, it is announced, will be entitled "The Saint's Adventure."

This photodrama, presenting the great emotional actor in an entirely different characterization from any in which he has yet been screened, will be released May 7. Exhibitors may see trade showings of the picture now at the Kleine-Edison-Selig-Essanay branch offices.

Mary Charleson again appears as Mr. Walthall's leading woman in this production. This little actress has just garnered in for herself a large quota of praise for her latest Essanay feature, "Satan's Private Door." It was the first picture in which Essanay has featured her, and its great success has won for her a big following among photoplay patrons throughout the country. This fact should play no little part in paving the way to success for "The Saint's Adventure."

The story for Mr. Walthall's forthcoming production was written by Willis Brown, former judge and a nationally-known figure in sociological and child-uplift work. Judge Brown is the author of many works along these lines which are used as textbooks in

public schools. Through this and other of his endeavors he has gained a tremendous following all over the country. This is another fact which points to the success of "The Saint's Adventure." Arthur Berthier is directing the production.

FOR "AUCTION BLOCK"

Tom Powers, the well-known young leading man who has scored in several Broadway productions, has been engaged through the office of Wales Winter for the leading role in Rex Beach's picturization of his novel, "The Auction Block."

Florence Deshon and Florence Johns have been engaged for the picturization of Rex Beach's "Auction Block" through the office of Wales Winter.

Pathé will issue on April 29 a one-reel Max Linder comedy never before released—"Max Wins and Loses." It is a laughable burlesque on the famous "Exploits of Elaine" serial, and shows the famous comedian at his best.

FAIRBANKS GIVEN A FAREWELL SEND-OFF

Film Critics and Others Gather at
Banquet

Saturday was the occasion of a farewell banquet at Murray's, New York, to Douglas Fairbanks, Arctraft star, who left Sunday



for the West to make a new picture. The affair was an enthusiastic one; there were speeches by the guest of honor, by Al Lichtman, "K. O. B"; Kelcey Adams, and others. Numerous "go-away" presents were given of a humorous nature. All wished the actor God-speed on his journey. The banquet was tendered by Arctraft.

Those present were Douglas Fairbanks, Wild Gunning, Bessie Zeldman, Helen Duey, Elizabeth Sears, P. F. Atkinson, F. M. Gould, M. L. Malevinsky, Dennis F. O'Brien, John Emerson, Walter E. Greene, president of Arctraft; Al Lichtman, Arctraft; John Fairbanks; Adam Hull Shirk, James Beecraft, Ben H. Grimm, Pete Milne Wood, Dickinson, Milt R. Lowenthal, H. F. Hendall, Jim Milligan, Randolph Bartlett, Bide Dudley, Arthur Ungar, William Bourne, Edwin M. La Roche, T. E. Oliphant, Frederick Gage, Louis E. Loeb; J. E. Edwards, Allan Rock, Harry S. Bressler, Francis A. Gordon, Herbert S. Clark, Eugene Kelcey, Allen, K. C. Beaton, Charles Condon, W. C. Waters, Frank O'Malley.

VITAGRAPH OFFERS PRIZE FOR ARTICLE ON PREPAREDNESS

**Noted Persons as Judges; Ideas Are
Desired**

A prize of \$1,000 cash is being offered by Greater Vitagraph to the man, woman or child writing the most practical and constructive article on "How America Should Prepare."

The contest has no restrictions. It is open to every person of every age and nationality. The judges will be Admiral Charles D. Sigsbee, U. S. N., retired; General Horatio C. King, Hudson, Maxim, Alan R. Hawley, president of the Aero Club of America, and Commodore J. Stuart Blackton, director-general of Greater Vitagraph and co-author and producer of "Womanhood, the Glory of the Nation."

The Vitagraph Company announces that ideas—practical suggestions—are the only things that will count in the award. Rhetoric and diction will not be considered.

The contest will close on July 4, 1917, and announcement of the prize winner will be made August 19, 1917. Essays should be mailed to the Greater Vitagraph, Contest Department, 1600 Broadway, New York City.

The contest is being given nation-wide publicity in the vast campaign connected with "Womanhood, the Glory of the Nation," now running at the Broadway Theater in New York and at the Strand in Washington, and in many theaters throughout the country. Folders, giving details of the contest, are being widely distributed. They will be given out at all theaters where "Womanhood, the Glory of the Nation" is presented.

NEW NAME FOR FEATURE

Officials of the Universal Film Manufacturing Company have changed the title of the Universal state rights feature, "The People vs. John Doe," to "God's Law," and exhibitors and state rights buyers are now offered this remarkable film drama under its new name.

NORMAN MANNING—MANAGER

Norman Manning has been appointed manager of the David Horsley Studio, succeeding John Jasper, who has resigned. Mr. Jasper left the position on March 31, and Mr. Manning took up the vacant post immediately after.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



Witzel, L. A.
BABY MARIE OSBORNE,
Pathé Features.

SUMMARY ACTION IN CASE OF REFRACATORY EXHIBITOR

Northwest Organization Expels Member
and Sets Example

MINNEAPOLIS, MINN. (Special).—That the exhibitors of the Northwest are doing everything in their power for the uplift of motion pictures in this territory is evidenced by a legal fight recently terminated in Minneapolis, and resulting in the expulsion of James McClenegan from the Motion Picture Exhibitors Corporation of the Northwest. Early in February, McClenegan, then manager of the Regent Theater, a small downtown motion picture house, offered his patrons the film, "The Garden of Knowledge," with 15 cents as the admission price. McClenegan was immediately called on the carpet by the Northwest Exhibitors Association at their weekly Tuesday meeting, and given a chance to defend himself for showing this picture, but was allowed to continue his bill for the balance of the week upon his promise to close the engagement at the expiration of that time. Adverse criticism came in from all sides, including the newspapers, all of which resulted in rushing business for McClenegan, who instead of closing the picture, as agreed, in a spirit of bravado, remarked "that he would run the film as long as it was getting him the money" and thereupon jumped the price from 15 cents to 25 cents. McClenegan was promptly expelled from the Association. Minneapolis has no Board of Censorship for motion pictures since Mayor Van Lear took office in January, the Mayor "personally passing" on all films showing in the city. In this case, his secretary and stenographer passed upon "The Garden of Knowledge," after which time McClenegan added 300 feet not heretofore shown in the film. Immediately following McClenegan's expulsion, David G. Rodgers, a prominent member of the Exhibitors Association, brought the facts to the attention of the City Council and that body revoked the Regent's license the following week. McClenegan's next move was to appeal to the court for a restraining order upon the action of the Aldermen, but Judge Daniel Fish, before whom the case was tried, refused to entertain the motion. McClenegan, in the meantime, had been arrested for showing an obscene picture and is now out on \$1,000 bail on this charge, his case to come up in the April term of court. Previous to his management of the Regent, McClenegan had been a doorman. The Exhibitors Association again went before the License Committee, this time however to ask for a re-issuance of a license to Mrs. Emma Daman, part owner of the Regent, who, unfortunately, was an innocent party in the affair, and with the personal assurance of Mrs. Daman that the theater would in future have proper management and show nothing but high-grade films, the license was issued. H. Buchanan is the new manager of the theater, which has

THE TREND OF THE OPEN MARKET

L. L. Hiller Discusses the State Rights Booking Method—Declares That It Makes for More Artistic Productions and Is Destined to Become the Prevailing System

THAT there is a significance attaching to the development of the State rights field, over and above the more financial consideration involved, is the contention of L. L. Hiller, of Hiller & Wilk, Inc., Longacre Building, New York, who are handling some of the largest open market features in this section of the country.

Mr. Hiller is familiar with the motion picture business from all angles and takes a decidedly broad view of the present day situation in the distribution or marketing of the films.

"The State rights picture," he observed, "must stand upon its own feet, so to speak. If it is a good picture, it will be a success; if not, it will fail. This in itself will encourage the production of better pictures.

"The State rights or open market system (the terms are virtually synonymous) makes for more artistic pictures. They must be pictures with vital themes; they must be pictures that are out of the commonplace.

"What," continued Mr. Hiller, "curtains ability and originality—destroys artistic achievement? Limitation. Standardization. The motion picture industry can not be regarded in the same light as the automobile industry. Ford, we will say, has made a splendid success by standardizing his product. But the motion picture business is not purely a manufacturing business; the element of art enters—and since it does enter, it must be taken into consideration. Destroy the art in pictures and you kill them. That is why standardization—as represented largely by the old line program system—is giving way in a measure to the open market which operates in two ways—one, the open market picture which is open to every purchaser of territory without considering whether he takes one or more pictures; the other, a variation of the open market arrangement, in that a production company sells a franchise for all their pictures for a definite territory for a definite period of time.

"Do you believe that the program, then, is doomed?" was asked.

"I did not say that," he replied. "No, I don't pretend to prophesy any such fate; there will be several program companies, several years from now; I believe the State rights feature will have become so numerous by that time and possibly long before, that exhibitors recognizing the opportunity to get better pictures by that method, will adopt it largely.

Then and Now

"But to revert to the artistic consideration of films; do you recall a few years ago that any one who turned out pictures was called a manufacturer? To-day, generally, he is termed a producer. There are names of companies in which the word "Art" looms large. The film concerns no longer adhere to the old method of calling themselves "manufacturing companies." They have all begun to realize that there is art—as well as business—in pictures. Where the manufacturer used to be unable to see any more than 'footage'—he now recognizes the art values in a given picture.

"But the program maker, dependent on the five-reeler, exclusively, for the feature; with arbitrary rules regarding time, type and general character of his output, limits his accomplishments. And when you try

been renamed the Alhambra, and he enters upon his duties amid the well wishes of the Motion Picture Exhibitors Corporation of the Northwest. CAROLINE BEDE.

The local K. E. S. E. office reports that Selig will release through that service on April 30, "The Danger Trail," featuring H. B. Warner, supported by Violet Heming.

to limit art, you fail. That is why many program pictures are mediocre.

"But you know, and I know, that the public wants a change; that it welcomes the picture that is different from the ordinary run—and that is why the open market features are being sought after by exhibitors in greater number daily—that is why, eventually, they will dominate the field.

"An editorial in a trade paper not long ago discussed the cost of negatives, maintaining that some State rights buyers paid too much for their pictures—that the cost was far less than the sale price. The cost of production does not matter, if the picture is 'there.'

A Case in Point

"A case in point—take 'Where Are My Children?' It was made as a program picture, but it possessed a theme that was different, contained a new idea. Cost of production did not exceed fifteen thousand dollars.

"Someone suggested putting it on at a morning performance, just as an experiment. Good!

"What happened? The State rights buyers saw the possibilities of the picture, and about a quarter of a million dollars was the total sum received from that source for the picture. And all the State rights buyers of this picture, as well as the exhibitors, made exceptionally large profits. This is only one of many instances.

"Where does the cost of negative enter into that calculation? A picture is worth what it will bring in dollars and cents at the box office. That's the test. It's a poor rule that does not work both ways. How many productions have been made and sold where the producers did not get back the original investment? Remember that the State rights buyer, in picking the successful open market picture, is only buying the very best. He passes up the mediocre picture, so if he wants to buy the cream only, he must anticipate paying the price of cream and not the price of skim milk.

"This is the old law of supply and demand, working itself out in motion pictures. Unhampered by program restrictions, the demand for quality pictures is greater than the supply.

"There are a few important things to be considered by the State rights buyer. He must know that his picture is exceptional; out of the beaten path. Will it justify exploitation? Has it a theme that is of vital interest? Will it be big enough to attract, irrespective of star, brand, or anything beyond its novelty or its great appeal? The State rights man must know his business—he must know his ground; his territory. He must know their value. When he does this, he is qualified as a State rights buyer. Nor will he pay more than a film is worth—within those limitations which are always extant in a theatrical deal. No man can actually say in advance what a picture will

do; but if he knows his territory and gets a film that is unusual, a picture with real merit, he can come pretty close to gauging it right. There are, of course, some unreliable producers and some inexperienced buyers—but the principle is right and has been put into practice successfully.

For Better Pictures

"You can be very sure of one thing: with the growth of the open market there will be better pictures, and that is what the exhibitors are asking for now. The program pictures do not supply this demand. Is it not more reasonable to allow the exhibitor to be the judge of the value of a picture for his patrons—to allow him to take the pictures he wants—run them when he wants—and for as many days as the picture warrants.

"The biggest directors and producers are getting into the State right field gradually. It is only a question of time. The future of the motion picture business greatly depends on the open market.

"Everyone is beginning to realize the necessity of some sort of settlement of the present chaotic state of the industry. Well, this is the solution—for the Producer, Distributor and Exhibitor."

ELFIN CHARACTER FOR MARGUERITE CLARK

"Valentine Girl," from Famous, Gives Her Much Opportunity

Marguerite Clark, who has no equal in the interpretation of fanciful roles upon the screen, has in her next Famous Players-Parmount picture, "The Valentine Girl," a delightful opportunity to present to her screen admirers one of those elfish characters that have made her so popular.

Those who have seen Miss Clark in "Snow White," as the imaginative little girl in "Molly Make-Believe" or as little Lady Eileen who believed in fairies, will readily picture to themselves how charmingly and how convincingly Miss Clark plays the role of the fanciful child in the new picture.

Director J. Searle Dawley, who invested these productions with their exquisite and fantastic atmosphere, has created an equally appropriate setting for "The Valentine Girl."

WOLFBURG HANDLING "CRISIS"

Harris P. Wolfberg, who owns the state rights for Pennsylvania, Ohio, West Virginia, Virginia, Maryland, Delaware and the District of Columbia of "The Crisis," recently made Pittsburgh his headquarters and all bookings of the Winston Churchill drama of the Civil War are made from the Pittsburgh office. "The Crisis" recently closed a very unusual run at the Pitt Theater, Pittsburgh. The theater-going public of the city voiced its approval of the spectacle in unstinted fashion, the merit of the picture itself, as well as the superb manner in which it was presented, coming in for equal portions of this approval. Much of the credit for this is due to Mr. Wolfberg. With "The Crisis" he appears to have a big winner, as it is being shown at what may truly be termed the "psychological moment."

SELLS SCENARIOS

W. Scott Darling announces he has recently sold a comedy scenario to Edison for Conquest Program and also two features to Vitagraph Company.



BRYANT WASHBURN,
In Essanay's "Skinner's Bubble."



"MYSTERY OF THE DOUBLE CROSS."
Pathé Serial.

INFORMATION OF
IMPORTANCE TO
MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere
Are Urged to Write THE
MIRROR Concerning Their
Problems. Suggestions Will
Be Welcomed

R. P. BURNS WAS CREATOR OF "POKES"

"George" Didn't Do It This Time—
Jaxon Releases Comedies

Through an inadvertence the creation of the comedy role of Pokes in the "Pokes and Jabs" series was attributed to George Burns instead of to Robert P. Burns, who originated the character, and who still plays that part in the comedies, which are to be released on the open market by the Jaxon Film Corporation.

Robert P. Burns and Walter H. Stull, his partner, are the leading players in the "Pokes and Jabs" series and direct the pictures as well. They have produced and acted in over sixty single-reel comedies which have been released under the Vim brand on the General Film Company program.



MARGUERITE CLARK.
In "Valentine Girl"—Famous Players.

LOUISE HUFF.
In "The Lonesome Chap"—Pallas.

PAULINE FREDERICK.
In "Sleeping Fires"—Famous Players.

OPEN-MARKET-PROGRAM COMBINATION IS ADOPTED BY TRIANGLE

Plan Worked Out to Clear Up Unsettled Market Conditions Now Obtaining

Triangle is about to put into effect a new service which will combine the best features of the program system together with the advantages that attend open-market booking. This is the most radical step that has been taken by any of the large film organizations, and it is expected will do much to clear up the present unsatisfactory conditions obtaining in the motion picture market.

R. W. France, General Manager of the Triangle Distributing Corporation of New York, has issued a statement relative to this new distributing plan, of which this is a part:

I have just received a letter from W. W. Hodkinson, President of the Triangle Distributing Corporation, who is at present in Los Angeles, in which he has outlined in detail the new plan which has been adopted in order to afford to our exhibitors a more flexible booking schedule than has ever been offered before under the program system.

We have realized that the greatest problem confronting the exhibitor for some time past has been whether to use program service or to go into the open market for his features. We have seen this problem growing more acute from day to day.

Is Modification

While we are firmly convinced as to the soundness of the program method of distribution and thoroughly believe that this method will inevitably survive all others, we nevertheless realize that the present chaotic and unsettled conditions (brought about principally by sky-rocket promotion tactics and irresponsible and destructive management), make it necessary for us to inaugurate some modification of the program idea. We have endeavored to formulate a plan which will enable our exhibitors to book productions of the more pretentious type without being forced to

relinquish their valuable program contracts. Briefly, our new plan is as follows:

Beginning on or about the first Sunday in June and continuing thereafter on or about the first of every month we shall issue a special production in place of the regular program release scheduled for that date. These special productions we shall confine to one a month unless we find that conditions call for an increase in this number.

In that case we contemplate issuing as many as may be needed to keep Triangle exhibitors where they rightfully belong, at the head of the procession. These special productions can be roughly classed as:

1st—Productions featuring the biggest and best stars obtainable regardless of cost.

2nd—Unusual productions by such master-directors as Thomas H. Ince, Mack Sennett, Allan Dwan and others.

3rd—Productions having extraordinary drawing power because of special publicity or advertising, or, productions containing exceptional features which make them box-office attractions of unusual merit.

Options for Exhibitors

Our exhibitor may avail himself of any one of three options.

1st—He can book the special picture. A schedule of prices is being arranged which will little more than cover our costs.

2nd—In the event of his rejecting the special production the exhibitor may re-book any Triangle subject which he has already shown at a fifty per cent reduction from the price he originally paid for this subject.

3rd—In case the exhibitor does not care to book the special production or re-book a Triangle program feature he is free to go into the open market. He will be under no rental charge to us for the period on his program which is left open through our release of the special production.

GOLDWYN TO OPERATE OWN DISTRIBUTING ORGANIZATION

Announcement by Samuel Goldfish Settles Speculation

Goldwyn Pictures Corporation will own and operate its own distributing organization in all of the principal distribution zones of America.

This announcement by Samuel Goldfish definitely ends the speculation that has been going on in film circles since the Goldwyn Corporation was organized last December.

Plans are well under way for the opening of offices in the various cities into which distribution has been concentrated and these Goldwyn branches will be ready to deal with exhibitors early in June. Meanwhile, all negotiations and correspondence are being handled directly by the New York offices of the company.

PHOTOGRAPHS FOR THE FAIR

The officers of the Actors' Fund are sending out a request to all moving picture stars, men and women, for as many of their signed photographs as they can send to the Actors' Fund Fair rooms, Hotel Astor, so that they may be sold at the Grand Central Palace beginning May 12. The entire dramatic profession and members of the moving picture industry are interested in the success of this great Fair and it is hoped that they will try to make it a success in the manner indicated.

RED CROSS BALL

Film Event for Charitable Cause to Be
Exceptional

As the day of the Red Cross Movie Charity Ball draws closer, the committee in charge, composed of members of the Greater New York Motion Picture Exhibitors, is putting forth redoubled efforts to make this affair the outstanding event of its kind in history.

Thousands of tickets have been sold. Thousands more are in the hands of hustling volunteers and thousands more await the coming of other volunteers to vend.

Noted film actresses will sell tickets at the restaurants at night. Almost every restaurant in town has signified their willingness to allow the selling of tickets, while every film and legitimate theater box office is acting as selling agencies for the sale of tickets.

Any number of professional dancers will make their appearance on the floor of the ballroom. Dorodina, White and Rock, The Marinos, Dickson, Joan Sawyer, Mrs. Castle and a host of others have consented to appear.

Society will be represented. Mrs. Vanderbilt, Mrs. Belmont, the Ben Ali Haggins, all have secured boxes and will have parties. William R. Hearst will be in evidence.

Already orders have been received from Boston, Albany, Detroit, Chicago and Washington for reservations. It looks like an overwhelming event.

Elmer George M. Cohan, Douglas Fair-

"Clean Up" is the burden of an article by George K. Robinson, publicity director of Paramount's Boston exchange, in *Paramount Progress* recently. He pleads with exhibitors, not only in his own district but all over the country, to "Start Right in And—clean up, fix up and make their theaters from now on the civic amusement center of their cities. His advice is particularly timely and is good "dope" for every theater manager and theater owner in the country.

In his plea for cleaner and better theaters he says:

"Clean up the front of your theater, if needed, see that all signs, such as electric and otherwise, are good, full of lamps, and turned on time and shut off the same way. Paint up the front if necessary, have clean posters, date slips, etc.

Next take the box-office, see that it is clean, windows washed, price sign, time table, legible so patrons can see what time a picture goes on, have the seller, agreeable, polite, know what the program consists of, what is coming next day, what is coming the following week, in fact know and be ready to answer all questions asked pertaining to the theater.

Next see that the lobby is clean and attractive, not plastered up, have billing so arranged that patron can tell what is now showing, also what is coming.

Now we come to the doorman, who must know all that the box-office knows and be polite, make friends, attend strictly to his work, answer all questions, no matter how foolish, and be a bureau of information.

Now then, let's get the manager out of his office, for that is not the place for him to be, while the show is going on, but on the floor, seeing that everything is run-

ning along smoothly, and meeting his patrons, attending to their wants, and making each one feel that the theater is run for his individual pleasure.

"Many a time a theater is judged by the conduct of the attaches. It is the duty of all managers to instruct all of their attaches as to what is right and what is wrong.

"The manager must see at all times that his house is clean, well ventilated, well lighted so as to avoid the dark house. Have an attractive stage setting, and good music (if only a piano), which must always fit the theme of the picture; also have a well-arranged program for diversity. Have the screen in rigid condition, and by all means see that every device is in the booth to give the pictures the best of mechanical support, and have an operator that knows how to humor a picture. When parts wear out on a machine get new ones at once, for it is poor policy to do otherwise.

"Now if the manager has a house with all of the above he has a good excuse to advertise as strong as his possibilities will admit, by using newspaper, house organ, direct-mailing, billboards, window card or any other sensible means of interesting his public.

"Every manager should know his pictures, but he must know his people, who buy his tickets. Four live factors in the game of exhibiting pictures are the manager, the pictures, advertising and the people; link these together and you will succeed.

"The theater is judged solely by the people on its merits, and the manager must see that he has that class of theater, for only in this way can be influence the people to become his patrons, and build a successful institution."

been made, there are a number of States still available to the right people.

Dorothy Hall Caine, star of the Arrow Film Corporation's production of "The Deemster," opens at the Shubert Theater, Boston, Monday, April 9, in a dramatization of his illustrious father's remarkable play, "The Woman Who Gave Me."

Francis Bushman or some other famous male star will lead the grand march with one of the noted Metropolitan Opera songbirds. The grand march will be the sign for the general singing of the national anthem, led by a quartet of opera stars.

Admission tickets can be procured from almost any ticket agency and from the Motion Picture Exhibitors League offices at 218 West Forty-second Street.

Volunteers to sell tickets are wanted and their proffering their services will be deeply appreciated, for now that war has actually been declared, funds are badly needed by the Red Cross and every dollar of the proceeds are to be devoted to that cause.

"DEEMSTER" OPENS APRIL 15 AT THE BROADWAY

Arrow Production Territory Not All Disposed of

Hall Caine's "The Deemster," converted into a massive photo-play from the distinguished author's famous book of the same title will be the attraction at the Broadway Theater beginning Sunday, April 15.

The Arrow Corporation's office force is kept busy these days ministering to the wants of State Rights buyers and answering inquiries from exhibitors relative to Hall Caine's gripping drama, "The Deemster."

An erroneous idea has gained currency that all of the territory for "The Deemster" has been disposed of. Dr. W. E. Shallenberger, president of the Arrow Film Corporation, wishes to announce that such is not exactly true and states that although many very important sales have



MARY MILES MINTER,
Of Mutual.

FEATURE FILMS OF THE WEEK IN REVIEW

"GOD'S MAN" A STORY OF STRUGGLE AND SACRIFICE

Frohman Production, Featuring H. B. Warner, Pictures Metropolitan Life in Lurid Colors

Drama in Nine Parts, Featuring H. B. Warner. Directed by George Irving. Written by Anthony P. Kelly from Novel by George Brosson Howard and Produced by Frohman for State Rights Distribution.

Arnold L'Hommiedieu, "God's Man." H. B. Warner
Mrs. L'Hommiedieu Kate Lester
Richard L'Hommiedieu Albert Tavernier
Paul L'Hommiedieu Stanhope Whecroft
"Bertie" Barbara Castleton
June Barbara Gilroy
Hans Sydney Vorsimer
Archie Hartogenous Edward Earle
Hartogenous, Sr. Harry Hytinge
Carol Caton Marion Fouche
Hugo Waldemar Walter Hiers
John Waldemar William Frederics
"Bobbie" Betty Bellairs
The Philosopher Tom Burroughs
"Pink, a Son of Subterranea" Jack Sherrill
Quinn Bob McMillan

Whatever else it may be, "God's Man" is an ambitious effort, extremely well acted, photographed and set; the fault in the picture lies principally in its excessive length. It must be cut down by at least one reel before it will be firmly knit. The difficulties of the director in handling the tremendous amount of incidental material must have been nothing short of enormous. What he has done so well is to his credit. Not can too much be said in favor of those who acted the numerous parts—from Mr. Warner, whose portrayal of the leading role is sympathetic, powerful and artistic—to the least of the characters in the play.

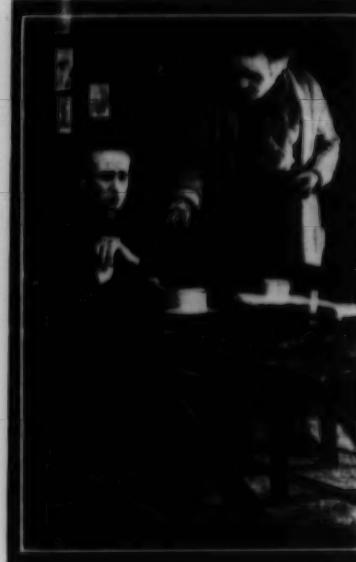
The theme, which is somewhat obscured by rather an overabundance of "philosophic" dissertation in the form of long subtitles, is apparently based upon the assumption that some one man is occasionally chosen by the Supreme Power to suffer the "slings and arrows of outrageous fortune" that others may find through him "the way." In short, God's man, Arnold L'Hommiedieu, in this instance, is a modern emulsion of the Christ; his cross is the world's iniquity; he bears it up the symbolic hill and undertakes his penalty—in this case a prison term for opium smuggling. It is, however, a bit hard to discover just where the world, or anyone in it, benefits by his sacrifice or sin. Nearly everyone suffers by contact with this man who would serve his fellows and receives in return only stripes and contumely.

The pictures of New York's gay life are calculated to startle the gullible provincials out of his skin, but will evoke smiles from those who are "in the know." The underworld, the opium joints, etc., are presented in detail. Indeed, the dreaded yesterdays reeks throughout the plot. The ending is thrilling, with fine storm effects. There are some "purple moments" which might be eliminated. The subtitles in the main are very bright, though occasionally too long.

As remarked, the cast does exceptional work. Among the players, aside from the

star, should be noted Jack Sherrill, who is most effective as a denizen of the underworld and a devotee of the poppy; Barbara Castleton, Barbara Gilroy, Walter Hiers and others are entitled to mention.

The name "God's Man" is derived from the title bestowed upon a Crusader on the field of Ascalon and brought down through



SCENE FROM "GOD'S MAN."
Frohman.

the centuries. L'Hommiedieu is the actual name of a family still surviving in America.

As State rights property, "God's Man" will prove a winner, because it is good entertainment—will be much better, when it is shortened somewhat—and admirably suited to communities considerably distant from the Metropolis. It has some fine scenic effects in the way of night scenes on Broadway, etc. It has a thrill—and the philosophy, if at times a bit twisted, was evidently meant to be sincere.

Exhibitors who book this will do well to feature the names of the principals, particularly that of Mr. Warner—and their own imagination will suggest the best incidental matter to exploit—dependent upon the character of the communities in which their theaters are situated.

A. H. S.

"THE MANXMAN"

Picturization of Hall Caine's Novel Directed by George Loane Tucker and Released on States Rights by Cosmopolitan.

Kate

Pete

Philip

The most important point for consideration in a review of a picture of the extreme length of this one, which is of at least nine reels or perhaps ten, is whether it will hold the interest of the spectator throughout its entirety. "The Manxman" will do more than merely hold; it will grip, and at no time does it allow a laxity of attention. But however good it is at its present length, it would be advisable to put an experienced cutter on the job and have him snip off about two thousand feet. It will then have added dramatic force.

The producers of "The Manxman" are to be congratulated for the manner in which they bring to the screen the stirring tale and sharp character drawing that is contained in Hall Caine's novel. Two men; so the story goes, love the same girl and they are bound together by friendship ties. First one sacrifices his love for the girl and then the other. Of course, this is merely the theme of the story.

George Loane Tucker's fine work in directing the well-written and smoothly-constructed scenario should be highly commended.

One of the ablest performances on the screen this season is contributed by Fred Groves in the role of Pete. In a most artistic manner, Elizabeth Risdon is fine in the part of Kate, and Henry Ainley is excellent as Philip. It should be noted, however, that the cast had to exert themselves beyond usual bounds, so as not to be dominated over by the acting of an infant, who plays the baby child of Pete and Kate. The photography of the generally beautiful scenes is extremely clear.

"The Manxman" should prove a drawing card in any theater, if only for the fact

that Hall Caine is the author of the original story. The advertising should state this plainly.

F. T.

"EVEN AS YOU AND I"

Five-Part Allegory by Maud Grange from Story by Willis Wood. Produced by Universal. Directed by Lois Weber and Featuring Ben Wilson and Mignon Anderson. Released by Universal.

Carrillo Ben Wilson
Selma Mignon Anderson
An Artist Bertram Grassby
His Wife Priscilla Dean
Saturna Harry Carter
Cleo (an Imp) Maud George
Jacques (an Imp) Hayward Mack
Stray (an Imp) E. N. Wallach
Wisdom Sami Hale Park
Experience Seymour Hastings
Loyalty W. Mitchell

One thing is quite certain—if the screen is to be the medium for any sort of propaganda, the medium must be highly entertaining to be at all effective. In the case of "Even as You and I" the master touch of Lois Weber is apparent and the allegory, setting forth the evil of yielding to temptations of various sorts, is not only calculated to make one think, but likewise forms exceedingly fine entertainment.

The acting of the symbolic roles leaves nothing to be desired and the production is staged with considerable lavishness.

Carrillo and Selma, his wife, are devoted to one another—thereby representing symbolically many happy married couples. He is a sculptor and Youth, Honor and Love are his achievements. The devil seeks to overcome these guardians by sending his imps—Lust, Drink, Self-Pity—to the artist's home. He succumbs to Lust, and sells honor to the devil. Then he loses love and finally youth crumbles. But at last the wife carves repentance upon the tablets of her future and at the foot of the statue and under the shadow of the Cross, before which Satan recoils, the two are reunited.

The acting of Ben Wilson as the artist and Mignon Anderson as the wife is particularly pleasing because it shows that the players grasped the full meaning of the roles and developed them with telling effect. They "put over" every point so clearly that it is a constant pleasure to watch their work. No less praise is due the others, particularly Maud George and Harry Carter, Bertram Grassby and Priscilla Dean. Indeed the entire cast is to be congratulated. The picture as shown at the Rialto last week was a pronounced success.

A. H. S.

"THE HUNTING OF THE HAWK"

Five-Part Drama Featuring William Courtenay and Marguerite Snow. Produced by Astra Under the Direction of George Fitzmaurice and Released by Pathé April 22.

Bessieway William Courtenay
Diana Curran Marguerite Snow
Wrenshaw Robert Clugton

"The Hunting of the Hawk" is a member of that large class of photoplays coming under the general head of "crook." It appeals to the elemental emotions, and consequently will be enjoyed by almost any class of audience. In it is embodied a generous amount of dramatic action and suspended interest that contains, however, no unusual element of surprise for the consistent patrons of the films. This, however, does not detract one whit from the entertaining qualities of "The Hunting of the Hawk." It is of the kind that always remain popular.

Director George Fitzmaurice has a fine sense of dramatic value. He keeps the action at a consistent speed and he does not drag up his work with unnecessary material.

The story concerns the capture of the Hawk, a bold burglar, by the hero, who is supposed to be unknown as a detective. The love interest is well developed and the popular and thoroughly moral triumph of honesty over deceit will be met with approval.

In irrespective of the capable direction, the acting of the cast is another thing that makes the picture interesting. The various roles do not call for unusual performance but the actors are convincing. If it became impossible to dodge the issue and one were asked to state just who gives the best performance, the answer would be Robert Clugton, although both William Courtenay and Marguerite Snow do fine work. Mr. Clugton has the best opportunity.

"The Hunting of the Hawk" is an excellent crook melodrama, and the manager of any class of theater can be assured that it will thoroughly entertain his patrons.

F. T.

"THE WHIP"

Eight-Reel Melodrama Adapted from the Play of the Same Name. Produced by Paragon Under the Direction of Maurice Tourneur and Released on the States Rights Plan.

Robert Brancaster Irving Cummings
Judge Beverley Warren Cook
Baron Bartsoris Paul McAllister
Joe Kelly Alfred Hemming
Harry Anson Dion Titheradge
Diana Beverley Alma Ranion
Mrs. D'Aquila June Elvidge
Myrtle Anson Jean Dumar

The eight-reel picturization of the Drury Lane melodrama "The Whip," written by Cecil Raleigh and Henry Hamilton, which was produced in this country by William A. Brady and ran for a season at the Manhattan Opera House, New York, subsequently taking to the road for an extended tour, is a feature that, surrounded by a selected program consisting of, say, a comedy, a news weekly and a scene, would make a very interesting full afternoon or evening's entertainment in a first-class house. Or it could be run, alone, twice during these periods. And again it would meet with approval as a complete show in a community theater.

To state that "The Whip" is good old melodrama is telling its theme—the ultimate triumph of a group of good people over a group of bad. But the story propounding the theme is new, interesting and replete with action and contains some fine thrills. It concerns the efforts of the villains to hinder a fast racehorse, The Whip, from winning the Saratoga Handicap, with incidental episodes that dovetail into the general story so that they become a helpful part of it.

Maurice Tourneur's direction of the mass of material gathered from the original play and the material that is necessarily added in a picturization is especially adequate. He has worked up to his thrills in a manner that, when they do come, they are effective. John van der Brook is to be complemented for some excellent camera work.

Alma Hanlon is pretty and does good work as the heroine and Irving Cummings makes a fine hero. The chief villain is well played by Paul McAllister, and June Elvidge is all that can be asked as his assistant in crime. Dion Titheradge is fine as the jockey, and Jean Dumar gives a performance in the role of his sister that comes very near to running away with the acting honors.

An exhibitor controlling any of the class of theaters mentioned in the first paragraph would make no mistake in booking "The Whip." In advertising the feature it is imperative to state that the picture is adapted from the play of the same name, as the stage production has already received countrywide publicity, and this fact will assist as a drawing card.

F. T.

"AN OLD-FASHIONED YOUNG MAN"

Five-Part Drama by Frank E. Woods. Featuring Robert Harron. Produced by Triangle Fine Arts Under the Direction of Lloyd Ingraham.

Frank Trent Robert Harron
The Housekeeper Thomas Jefferson
Mrs. Jas. D. Burke Alberts Lee
Margaret Louise O'Connor
Nina Marquise Colleen Moore
Senator Briggs Adele Clifton
Harold T. King Wilbur Higby
His Agent Sam de Grasse
Dan Morton Bert Hadley
Name Morton Tom Wilson
Name Morton Winifred Westover

"An Old-Fashioned Young Man" is a hero with the stately manner of the old school but with very modern ideas on efficiency. This delightful story joyously links the old and the new generation by showing a youth reared in a mid-Victorian atmosphere rushing to the aid of a California woman who is a candidate for mayor. An old scandal has been revived which involves the parentage of a young girl whom she says she has adopted as a baby but who is reported to be her own child. It is the search for the birth certificate of this girl and the struggle to keep it out of the hands of the opposing candidates that lead our young hero through a series of thrilling and complicated adventures.

A less natural actor than Robert Harron might have made the character of the old-fashioned young man somewhat priggish, but his casual manner gave the boy that touch of natural and lovable realism which was exactly what the author had intended. Colleen Moore filled a rather inadequate role as his sweetheart and Thomas Jefferson did a particularly effective bit of acting as the old father who trains the boy in old-fashioned courtesy. The spirited action shifts the setting from Los Angeles to Atlanta and from Atlanta to Washington, and none of these scenes are faked but give very picturesque backgrounds of the real city.

Robert Harron's name is rapidly becoming identified with this type of naive but charming drama, which is sure to be received with enthusiasm by the better class of audience.

A. G. S.

"FORGET-ME-NOT"

Five-Part Drama Featuring Kitty Gordon. Produced by Peerless Under the Direction of Emile Chautard. Released by World.

Stefanie Paoli Kitty Gordon
Gabriel Bartato Montagu Love
Benedetto Bartato Alec B. Francis
Maria de Andraitz George MacQuarrie
Sir Horace Wells James Furey
Rose David Verney Norma Phillips
Rose Verney Lillian Herbert
Mrs. Foley Harelda Simpson

In spite of its sentimental title, "Forget-me-not" is not a tender pastoral drama but the hectic story of an adventures who in spite of her title and jewels still cherishes an affection for this tiny blue

A. G. S.

flower. Hardly enough emphasis is placed on the flower episode to justify the title, and we have every reason to suppose that the mercenary lady in question would prefer orchids to the modest for get-me-not, all sentiment to the contrary notwithstanding. Aside from this discrepancy, the character is logical enough and meets her just fate after the manner of unregenerate vampires.

We first see the heroine as a young Corsican girl, a mender of fish-nets, who is betrothed to an honorable and devoted fisherman. The languishing glances of a French nobleman (aided by a string of pearls) lure her away from her home by the sea, and we next find her in Paris as the Marquise Stefanie, mistress of a notorious gambling house, and bent on luring young men away from their fiancées. From no motive except sheer perversity she attempts to annul her son's marriage and make his child illegitimate, but her schemes are foiled by a ruse on the part of a former lover, and she is safely banished to Rome, much to the relief of the rest of the cast.

Kitty Gordon was far more convincing as the dashing adventuress than as the peasant fisher girl, for her patrician beauty and manner is hardly adapted to the peasant type on sea or land. Montagu Love plays the fisherman, his twin brother, and the twin brother's double, with bewildering versatility. The setting gives a series of elaborate interiors and delightful glimpses of the sea.

The popularity of Kitty Gordon, and her charming interpretation of this role, compensates in part for a somewhat confused and unoriginal play.

A. G. S.

"THE COST OF HATRED"

Five-Part Drama by Beulah Marie Dix, Featuring Theodore Roberts. Produced by Lasky Under the Direction of George Melford. Released by Paramount.

Elsie Graves Kathryn Williams
Barita Graves Theodore Roberts
Justus Graves Tom Forman
Ned Amory J. W. Johnston
Robert Amory Jack Holt
Huertes Charles Ogle
McCabe Walter Long
Jefe Politico Horace B. Carpenter
Ramon Mayme Kelso
Elio's Companion Louise Mineugh
Little Saria Louise Mineugh

"The Cost of Hatred" is the story of an embittered old man, who takes upon himself the prerogative of the Almighty and visits the sins of a father upon the head of his innocent son. Against this grim story of vengeance is staged a charming and plucky romance which ends blissfully, leaving the old man to nurse his hatred in solitude. The appeal of these lovers is very genuine and holds the suspense through sympathy as well as interest in the outcome of the complications.

The plot follows the revengeful purpose of an irate husband, who attempted to kill his wife's lover and then fled to Mexico where his wrath smoldered until his daughter had grown to womanhood and the son of his enemy accidentally appears in the settlement. Through the local politico, he gains control of the boy and submits him to the most brutal treatment until the daughter who is drawn to the lad first through pity and then through love, outwits the hellish purpose of her father and slopes with her lover, while the old man is left to count the cost of hatred.

Theodore Roberts plays the part of the revengeful husband with a brutal intensity which is in startling contrast to his kindlier roles. Kathryn Williams is very effective as the wife, but is hardly ingenue enough to make a satisfactory daughter. The setting, especially the local color in the Mexican scenes, is exceedingly picturesque and convincing.

This is an unusually skillful scenario, excellently staged and acted with the forceful personality of Theodore Roberts dominating the entire action.

A. G. S.

"THE POWER OF DECISION"

Five Part Drama by George W. Gynn, Featuring Frances Nelson. Directed by John W. Noble and Produced by Rolfe, for Release by Metro April 9.

Margot Frances Nelson
Austin Bland Richard Tucker
Wood Harding John Davidson
Mrs. Wood Harding Sally Crute
Mrs. Hall Mary Aquith
The Old Artist Fuller Mellish
The Butler Hugh Jeffrey

Frances Nelson heads an unusually strong cast in "The Power of Decision" but the story fails to measure up to the players or the direction. It is a trite version of the eternal triangle and the psychology by which the heroine is actuated is by no means convincing. Betrayed into a bigamous marriage with one man, she later marries another, but when the first returns it requires all her power of decision to avoid an elopement with the one she knows to be responsible for her early suffering. If it had been developed that she was heartbroken by her discovery of the first man's perfidy, there would be more logic to her later actions. But it is pointed out that she was happily married, the first man having passed out of her life completely. With a woman as easily influenced as she appeared to be her final display of strength would have been highly improbable, to say the least.

Frances Nelson is charming in the role, despite its weaknesses. The others were entirely acceptable. Exhibitors should feature the star as heroine of a drama based on the assumption that at every crisis in life we have the power to decide for ourselves, which road we shall choose.

A. H. S.

(Continued on page 28.)



Coming April 16th

Pauline Frederick

the star of countless Famous Players successes, whose superb emotional acting on both stage and screen has won for her a place in the hearts of the American public, second to none.

"Sleeping Fires"

her next Paramount Picture, is a story of a wife whose husband wishes to divorce her so that he can marry his secretary. This picture will rival "Sapho," "Audrey," "The Moment Before," "Bella Donna" or "The Woman in the Case." Every exhibitor should arrange for "extra time" on this picture.

It is pictures like this, stars like Pauline Frederick, that attract people to your theatre—and keep them coming back. Your success depends largely on the quality and attracting power of the pictures you show.

A large publicity department and an exhaustive campaign is maintained to create more motion picture patrons for you. The Paramount policy might be briefly stated as "live and let live." Could anything be more fair?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Dir. Gen.



Entrancing Romances in Pictures

The O. Henry stories are stories you can never forget. They make motion pictures you can never forget. Pictures that bring to life upon the screen the vivid, picturesque, whimsical characters—the quaint, surprising situations—the sudden, unexpected climaxes that move you to laughter or to tears.

O. HENRY BROADWAY STAR FEATURES

These wonderful pictures have a vast audience ready-made, for practically the entire population has read the O. Henry stories. Each is beautifully produced under the direction of Thomas R. Mills.

Book the O. Henry pictures now—be the first to show them in your locality.

DISTRIBUTED BY GENERAL FILM CO., INC.

At Last---The Serial Superlative "THE TWISTED THREAD"

By H. M. HORKHEIMER

Starring

KATHLEEN CLIFFORD

Soon Ready for Release

Produced by

BALBOA

(The House of Serials)

HORKHEIMER BROTHERS

Stake Their Reputation on the Assertion That
"THE TWISTED THREAD"

Will Surpass Every Previous Continued Screen Story in the Film World,
Past or Present, as to

STORY

PRODUCTION

STAR

ONE THOUSAND DOLLARS will be forfeited to Charity
if a Board of Review, representing the Motion Picture Press
does not substantiate this claim.

EXHIBITORS

will also be interested to hear
that more of the famous, cunning

"LITTLE MARY SUNSHINE PICTURE PLAYS"

Will Soon be released by BALBOA

THE BALBOA AMUSEMENT PRODUCING CO.

H. M. HORKHEIMER
President and General Manager

Studio and General Offices—LONG BEACH, CALIFORNIA
H. N. Holde, Eastern Representative, 1600 Broadway, New York City

HOUDINI TO STAR FOR WILLIAMSON BROTHERS

Handcuff King Will Endeavor to Escape from Submarine
Tube—Noted Novelist to Write Story Featuring
Celebrated "Superman"

A RUMOR has been current for some time to the effect that Houdini, hero of thousands of challenges and the creator of many miraculous escapes and unexplainable feats, has been approached for an appearance in motion pictures. It is now confirmed. The famous self-liberator has accepted the offer of the Williamson Brothers and will be featured by them in an international drama of thrills in the air, on land, and under water, receiving for his services the largest sum of money ever paid to any one performer for a single motion picture. An author of note has been secured to prepare the story for this picture. At the offices of the Williamson Brothers in the Long Acre Building, New York city, it was stated that the name of this prominent writer would be forthcoming within a week.

Has Houdini, called the superman, mastered the fourth dimension? Has he the power to project his material body through solids? An eminent scientist, J. H. McKenzie, in his latest book "Spirit Intercourse," published by Simkin Marshall, Hamilton Kent & Co. of London, devotes considerable space to Houdini and declares that he can dissolve his body into "psychoplasmic matter" by the simple process of dematerialization.

Whatever merit there is in this explanation, it is to be put to a very definite test, the Williamson Brothers announce. When their big picture is taken in the clear waters of the West Indies, Houdini will endeavor to demonstrate that he can escape from the Williamson tube without breaking through the two inch glass, five and one-half feet in diameter that forms the window of their steel chamber in which the camera operator sits. If the test is successful and



HOUDINI,
Famous Self-Liberator.

Houdini performs the impossible, there will be photographic evidence of it incorporated into the picture of which he is the star.

FEATURES REVIEWED

(Continued from page 27.)

"PADDY O'HARA"

Five-Part Drama by J. W. Hawks. Featuring William Desmond. Produced by Triangle-Ince-Kay-Bee. Under the Direction of Walter Edwards. Supervised by Thomas H. Ince.

Paddy O'Hara William Desmond

Lady Maryska Mary McIver

Count Carios Robert McKim

Count Ivan of Darbaya J. J. Dowling

The Mouk Walt Whitman

"Paddy O'Hara" is a romantic drama with the theme that has been popular since the appearance of "Graustark," that of a young civilian (preferably American) who stumbles on a remote and isolated little kingdom and rescues the young queen or the royal princess from divers and sundry perils. In this case the hero is Irish which is next best if not equal to American for dramatic purposes and the lady in peril is the daughter of the ruling house in this small principality which has been set upon by a neighboring and rival race. At first the girl hates the gallant young Irishman and resents the form of a marriage which she is obliged to consent to in order to save herself and her father from the enemy. Later, however, her champion proves irresistible and after the danger is past, she follows him to America as his willing and devoted bride.

William Desmond is appropriately buoyant as the light-hearted Irishman although at times he exaggerated the role until he suggested a light opera comedian. Mary McIver was a picturesque little heroine in her native costume. The war scenes which involves an aeroplane hurling bombs are quite thrilling and realistic.

The action is crowded with hair-breadth escapes and dashing attacks accomplished by the hero with quite incredible ease and rapidity. However, no one who likes these dramas of romantic adventure is apt to quarrel with it on the grounds of probability and exhibitors may safely book this as an entertaining play of love and danger, fairly well acted and elaborately staged.

A. G. S.

"THE SIN WOMAN"

Seven-Part Drama. Exploited by George Backer Film Corporation.

There is nothing intrinsically objectionable in a portrayal of the Scarlet Woman as the tragic figure that she is, but there are some viewpoints of that Biblical person which are more suited to an indecent comic weekly than to any self-respecting screen, and it is to this type that "The Sin Woman" belongs. Obviously there has been no sincere attempt at character study or at logically connected theme, and it is painfully apparent that the plot is only a thread on which to hang a series of cheaply suggestive themes which would be merely ridiculous if they were not so disgustingly maudlin. Whatever story there is seems to be strongly reminiscent of "The Sugar House" by Alice Brown, presented in a sadly distorted form, but any hint of connected action fades into insignificance before the long drawn out scenes of brutality and vulgar sensuality.

Irene Fenwick is the one artistic figure in this absurd jumble of crude sensationalism. She does her best to put some human quality into the artificial character of "The Sin Woman," but her subtle and significant work was for the most part submerged in a mass of scurrilous and meaningless details. The exterior settings provide some excellent snow scenes, but the interiors are rather crudely presented. It might be added that nearly all the interior scenes are bedrooms.

There is reasonable doubt that this film can pass the National Board in its present form if only because of the new regulations that prohibit pictures of nude women, although these are among the less objectionable scenes. Whether the picture is technically approved or not, it will undoubtedly belong to the class that provides the strongest arguments for those fighting for arbitrary censorship. Aside from all motives of good taste or ethics, exhibitors should be exceedingly coy about the encouragement of this type of photodrama that may offend their own patrons in particular and injure the entire business in general.

A. G. S.

RUTH ROLAND STARS IN NEW PATHÉ SERIAL

"The Neglected Wife," Dealing with Marital Problems, Is Announced for Early Release

Ruth Roland, heroine of "Who Pays?" and "The Red Circle," will be star of the new Pathé Serial, to be released in the near future, entitled, "The Neglected Wife." The story deals with marital problems and is based on Mabel Herbert Urner's famous stories, "The Journal of a Neglected Wife," and "The Woman Alone."

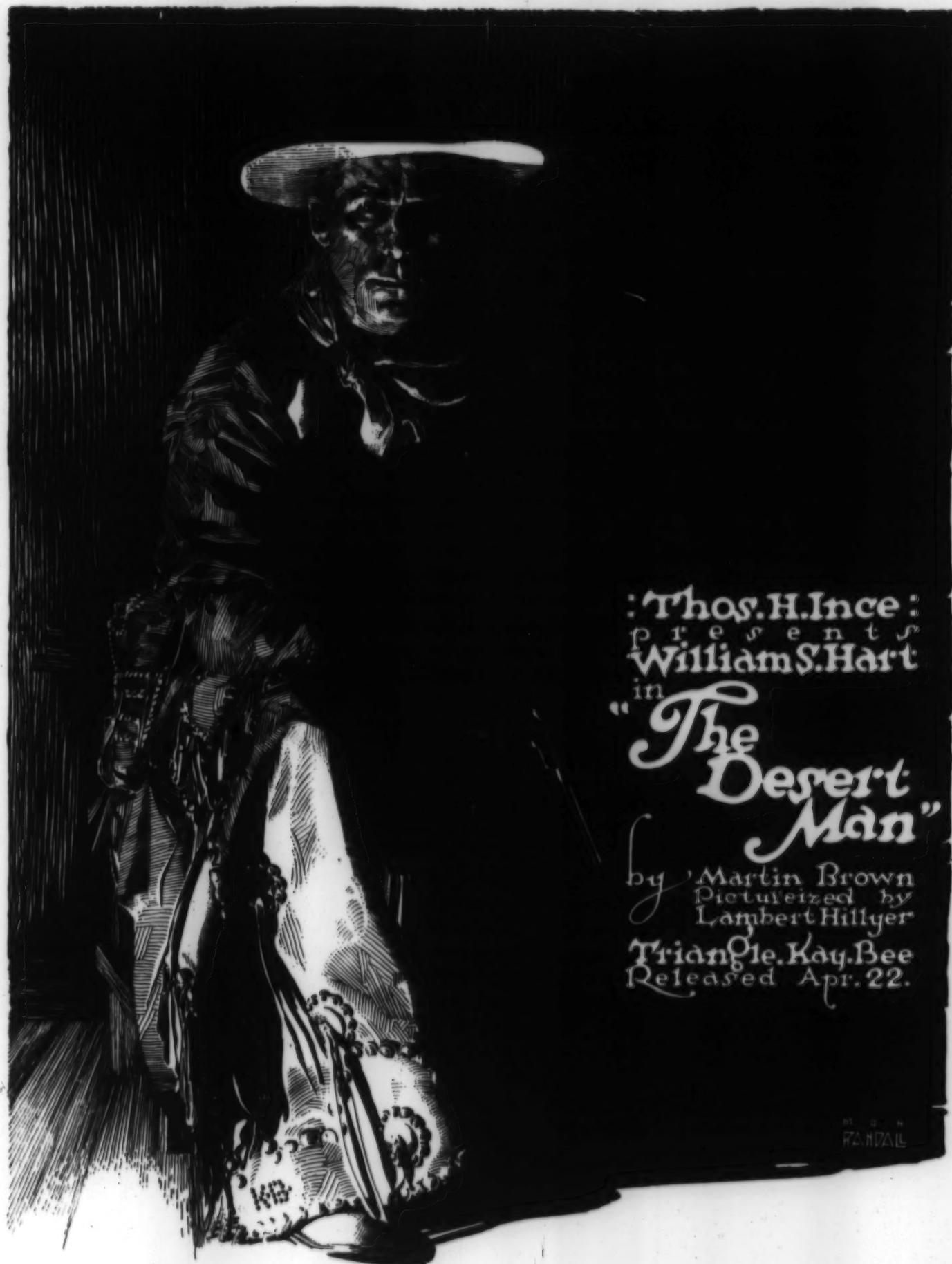
Miss Roland is supported by Roland Bottemay, the noted English actor. The serial was produced in California by Balboa from the scenarios of Will M. Ritchey, the author of the two original stories on which Miss Roland's previous serial successes were based. The date of release will be announced shortly by Pathé.

GIVES REASON FOR RESIGNATION

M. H. Hoffman, in resigning from Universal, states that while he has only the most kindly feelings for Mr. Laemmle and bears no ill will to anyone in the company, he felt himself out of harmony and therefore decided to sever connections. Mr. Hoffman says he has not decided on anything at present except a vacation but may later engage in business for himself.

OLAND IN NEW SERIAL

Warner Oland who played the role of Baron Hiroki in the International serial "Patria," has been engaged by Astra and is now at work in a new Pathé serial which is being directed by George B. Seitz. Pearl White is the featured player in this production and her leading man is Earle Fox. Ruby Hoffman is another member of the cast.



Thos. H. Ince:
presents
William S. Hart
in
The Desert Man
by Martin Brown
Pictureized by
Lambert Hillyer
Triangle-Kay-Bee
Released Apr. 22.

M. G. M.
FANDALL

TRIANGLE

*Begging
King Solomon's
Pardon*

There is Something New Under the Sun.
It is Triangle's new booking policy.

You can read all about it, Mr. Exhibitor, in the news columns of this magazine.

This policy means the dawning of a new day—a day of solid-based prosperity and success—for every exhibitor who heeds the call.

Read our message. If you are a Triangle exhibitor, it means much to you. If you aren't, it means everything—the solution of your biggest problem; the assurance of better days than have been possible under any existing system.

Triangle Bulletin No. 222 gives detailed information of the new plan. Be sure you get your copy.

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TRIANGLE



*The year's
best "Books"*

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WEEKLY COMEDIES

**FROM PROGRAM TO OPEN
MARKET**

"POKES AND JABS"

FEATURING

BURNS AND STULL

the *funniest* single reel comedies produced, which have heretofore been released under the VIM brand on the

GENERAL FILM PROGRAM

have been withdrawn from that releasing agency, and will hereafter be distributed on the

OPEN MARKET

BY

JAXON FILM CORPORATION
CANDLER BUILDING NEW YORK CITY

MAE MURRAY CONTINUES WITH LASKY
Beautiful Star Signs New Contract for Two Years—Other News of Importance

Mae Murray will be a Laskyite for two years more at least, it is announced. Just before departing for California to visit his studio at Hollywood, Jesse L. Lasky announced the signing of a new contract with the star by the terms of which she will appear in Lasky-Paramount pictures for that length of time. Miss Murray has just completed "The Primrose Ring," an adaptation of Ruth Sawyer's delightful story, for the eastern scenes of which she had made the transcontinental journey. It was while she was completing this picture that she and Mr. Lasky agreed upon the new contract.

While Miss Murray is in New York City she will star in one production at the Famous Players studio before returning to the coast studios of the Lasky company. This picture will be called "Little Miss Grown-Up," and both Miss Murray and her director, Robert Leonard, are confident that it will score an even greater hit than her previous pictures.

Hawaiian Legends

After the success scored by Lehua Waipahu, the clever Hawaiian actress, who is seen in support of Seaseus Hayakawa in the Lasky-Paramount adaptation of Robert Louis Stevenson's "The Bottle Imp," the Lasky Company engaged Miss Waipahu to prepare for them a series of photodramatic scenarios founded on the wonderful legends and folk stories of the Hawaiian Islands.

The first production in which Jack Pickford will appear since his transfer from the Famous Players studio in New York to the Lasky studio in Hollywood will be "The Girl at Home" in which he will co-star with Vivian Martin. This, by the way, marks Miss Martin's first appearance under the Lasky management. The story was written by George Middleton, the well-known playwright, and adapted for the screen by Beulah Marie Dix. It was staged under the direction of Marshall Nellan and will be seen on Paramount program.

BILLIE BURKE WITH FAMOUS

The Famous Players-Lasky Corporation announces that it has concluded a contract for a period of two years with the celebrated dramatic artist, Billie Burke, by arrangement with Florenz Ziegfeld, whereby Miss Burke will be seen in a series of productions to be made in either the Famous Players or Lasky studios.

This notable contract was closed last week by Adolph Zukor, president of the Famous Players-Lasky Corporation, according to plans arranged by Jesse L. Lasky before Mr. Lasky left for his trip to the Western studios. It is so arranged that Miss Burke will do her photoplay posing in the Summer months. Her screen work will consequently not interfere with her regular season as a dramatic star, and she will open in a new play Sept. 5 under Mr. Ziegfeld's direction.

TO SHOW "BAR SINISTER"

Edgar Lewis's production "The Bar Sinister," by Anthony Kelly, is to have an advance showing at the Broadway Theater, April 18 at 10 A.M.

Klein-Edison-Selig-Essanay reports renewed activity in inquiries from exhibitors for Edison's "The Cossack Whip," featuring Viola Dana. Many of the direct causes leading to the revolution are vividly brought out in this picture and the theme is especially timely at this moment.

YALE BOSS IN TRAINING

The first of the new Yale Boss Edison productions, in which the famous boy actor of a few years ago will appear as juvenile lead will be "The Half Back," which was completed a few months ago, and to be followed by a comedy high school picture, called "Boomerang Beat." This picture calls for Yale to do many athletic stunts, and in order to keep in constant trim for the hazardous work expected of him in these pictures, he has joined the Y. M. C. A. gymnasium, where he puts in all his spare moments.

INDEPENDENT WAR WEEKLY

The Cinema War News Syndicate is being incorporated to make and distribute American war news film independently in the form of a weekly. The officers and managers of the new corporation are: Frederick W. Brooker, president; Robert H. Reynolds, chief of staff and correspondents; C. Edgar Burton, sales manager, and J. F. Natteford, director of publicity.

E. K. Lincoln left during last week for Fairfield, Ct., to visit his Greenacres kennels prior to making a trip to Providence, R. I., where he attended the Providence County Dog Show, April 6 and 7. Mr. Lincoln had several entries at the show and he donated a gold cup as a special prize for one of the events.

Edgar *Levitt'*

PRODUCTION OF

THE BAR SINISTER

A SOUTHERN PHOTO-DRAMA

By ANTHONY P. KELLY

Will be given a Private Showing

At 10 o'clock Wednesday Morning, April 18, 1917

AT THE BROADWAY THEATRE

A cordial invitation is extended to the Press, state right buyers, and motion picture people in general

World Rights Sold to
FRANK G. HALL
NEWARK, N. J.

ABRAMS & WERNER
Distributors
Candler Building, NEW YORK

TO THE FILM INDUSTRY
A great patriotic movement has been launched under the auspices of the Association of Motion Picture Advertisers for the purpose of raising funds in the entire Motion Picture Industry—with the intention of assisting the United States Government in this great National crisis. The committee is seriously handicapped in the prosecution of this great patriotic movement, however, by a lack of funds. The great cry at this time is for men. The Motion Picture Industry can do more than any other agency to assist the Government in recruiting—provided you will contribute your share. Whatever you can give will be more than appreciated. Make your checks payable to B. P. Schulberg, Chairman of the Finance Committee, 485 Fifth Avenue, New York.

NEW PICKFORD FILM
"Romance of the Redwoods," Made at Lasky Studio

Closely following the announcement which involves its affiliation with D. W. Griffith, the Artcraft Pictures Corporation, through its president, Walter E. Greene, offers another big surprise for the trade as well as the general public, which links the art of two of the screen's greatest factors, Mary Pickford and Cecil B. De Mille.

The new Pickford vehicle will be released under the title of "A Romance of the Redwoods" and is now rapidly nearing completion.

The new Lasky studio at Hollywood are being used for the production of the picture, and as a result of the novel technical installations of this model plant under the direct supervision of Director-General De Mille, whose "Joan the Woman" is creating a sensation throughout the country, an artistic triumph is anticipated in the next Pickford-Artcraft offering. It is expected that this photoplay will be entirely completed in the near future and the release date has been set for May 14, following Douglas Fairbanks in "In Again—Out Again," the April release for Artcraft.

RALPH AND JOHN INCE JOIN ISSUES

Ince Productions, Inc., Formed—Twelve Pictures a Year Planned

Ince Productions, Inc., with Ralph and John Ince as equal owners and active heads, is the latest important addition to the producing firms of the motion picture industry. The plans of the organization, a closed corporation in which no stock will be sold and no financiers interested, were announced last week by Ralph Ince for the first time.

Twelve important productions a year of approximately six and seven reels in length will be the producing schedule, with the first release to make its appearance on or about June 15. The first production will, in all likelihood, be the filmization of a novel, now immensely popular and for rights to which, a noted author has refused twenty thousand dollars.

The Ince Productions, Inc., was capitalized under the laws of New York for ten thousand dollars.

The Ince Productions offices will be temporarily located at 1600 Broadway until offices now being equipped, are ready for occupancy.

DIRECTOR IRVING LEAVES
Goes to Coast to Recuperate—Resigns from Frohman's

Director George Irving of the Frohman Amusement Corporation, who has been associated with that corporation for more than the past three years, and who, during that time has been responsible for the direction of such successes as "John Gandy's Honor," "What Happened at 23," "Then I'll Come Back to You," "Jaffrey," "The Conquest of Canaan," "The Witching Hour," and the latest Frohman sensation, "God's Man," starring H. B. Warner, has, upon advice of his physician, left New York for the Pacific Coast, to enjoy a much needed and well earned vacation. Mr. Irving will undoubtedly be absent for several months.

It is with deep regret that President William L. Sherrill announces that prior to Director Irving's departure, his resignation has been tendered, because, as is explained by him, "I cannot conscientiously hold up the activities and plans for the future of the Frohman Corporation by my indefinite absence, therefore, I have felt it my duty to tender my resignation."

FRANCIS J. GRANDON

Feature Producer

Famous Players-Lasky Co.

RECENT RELEASE:

JACK PICKFORD in "THE DUMMY"

Press Comments on "THE DUMMY"

GEO. N. SHOREY, Motion Picture News: "We consider this play story, acting and production the best the Famous Players have done in many months."

GEO. BLAISDELL, Moving Picture World: "A cleverly devised story and is worth while."

AGNES SMITH, Morning Telegraph: "The Dummy" is distinctly a better class story or audiences that want the best."

VARIETY: "Above the average and one of the better class programme features."

In Preparation—MARIE DORO in "HEART'S DESIRE"

CHESTER BARNETT

LEADING MAN

"TRILBY," "WISHING RING," "MARRYING MONEY," "THE RACK," Etc.

Four others to be released in the near future.

HENRY KING

PATHE BALBOA STAR

DIRECTING Little Mary Sunshine Stories

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Elephants"

Coming—"As Told at Twilight"

Contract Expires May 1, 1917

Edward Jose

NILES WELCH

LEAD

Technicolor Motion Picture Co.

JACKSONVILLE, FLA.

Current Release—"One of Many" (Metra).

ADELE LANE

Address care DRAMATIC MIRROR.

FRIEDER FILM ACTORS

Much interest attaches to recent announcements of future plans of the newly organized Frieder Film Corporation of Chicago and Lankershim, Cal. The new institution makes its initial bow with a five-part offering of Kate Douglas Wiggin's celebrated story "The Birds' Christmas Carol," work on which was completed recently at the big Lankershim studios. It will be State righted.

Reasons why you should book
MYSTERY OF THE DOUBLE CROSS

Reason No. 4:
FEATURE PRODUCTION

Each episode is directed with the same skill and care as the best feature. William Parke, the Director, is famed as a feature Director. **Mystery of the Double Cross** is a costly production and shows it. It is the Feature serial of Love, Peril and Thrills. Produced by ASTRA

AT THE FRONT ON THE PACIFIC COAST

Activities in the Studios in California and News of Interest to the Industry

BY MABEL CONDON

LOS ANGELES, CAL. (Special).—The Static Club of Los Angeles was host to a dancing party on the night of March 31 at the Hotel Alessandria. The attendance was a representative one and the party a big success. The offices of the Static Club are at 1917 Santa Cruz Avenue.

At Thomas H. Ince's Studio

Charles Gunn is practising the uncertain gait of a blind man that he may better interpret such a role in the new Bessie Barriscale story entitled "The Snarl." Leon Hutton is the author of this script. An elaborate production is given the Barriscale vehicle, which possibly will be the last before Miss Barriscale's removal to the Para-
is Studios on May 1.

The Fine Arts players who are now re-
cruiting to Mr. Ince's studios are Bessie Love, Alma Rubens, Mildred Harris, Kenneth Harlan, George Stone, Director Paul Powell and the Fine Arts Kiddies.

The release of two feature subjects on the same date is an experiment that Mr. Ince will try out on May 20. The Dorothy Dalton story entitled "Unfaithful" and a William Desmond production, an adaptation from "One Week," and entitled "The Marriage Bubble," will be the features thus released.

Charles E. Wilson and Matthew Carney have been summoned to camp duty with the Seventh California Infantry. Both are ser-
gents in Company "E."

With the Selling Folks

George Fawcett was the third to purchase an auto last week. The other Selling-ites immediately preceding him by a few days in this pastime were Fritz Brunette and Vivian Head.

Colin Campbell is completing the multiple-reel picture, "Caleb Conover," featuring George Fawcett, with Fritz Brunette opposite him.

At the Signal Studios

Helen Holmes is preparing her courage for the twenty-foot leap demanded of her by the eighth episode of "The Railroad Raiders" serial. The leap will be made by Miss Holmes in an automobile from the end of a pier on a moving vessel.

Twenty Chinese, with their native costumes and native habits, have been installed at these studios, in the making of the sev-

enth episode of "The Railroad Raiders." The desired result, namely, atmosphere, was thus obtained.

In Lasky-Morocco Interests

Good-natured rivalry exists between these studios. Thus when Wally Reid commented to Kathlyn Williams that his being sent to the Morocco studio to work was like being relegated to St. Helena, Miss Williams retorted right back at him that the Lasky studio was the Morocco's Siberia.

In order to successfully effect the drowning of Sessue Hayakawa and Carmen Phillips, Director Robert Thornby found it necessary to purchase a motor boat for this purpose, as the owner of the one already secured was not sufficiently interested in art to permit the sinking of his boat.

Margaret Illington, in double exposure, is one of the studio activities.

At the Yorks Metro Studio

Fred J. Balshofer's return from the East meant the signing of a new contract by Harold Lockwood. It will run for two years and provides for Mr. Lockwood's being featured in Master-Features on the Metro program.

Incidentally, Mr. Balshofer has been on a still hunt, and still is, for that matter, for a powerful novel which will furnish Mr. Lockwood with suitable material. The purchase of several has been the result. "The Yellow Dove" will be an early production. "The Haunted Pajamas" is the novel now in process of "screening."

Balshofer's

Director Frank Crane has finished his contract to direct the first ten weeks' production of the serial, "The Twisted Thread," and has gone to Honolulu to visit his sister, Edgar Jones, taken up the serial where Mr. Crane left off.

It is now H. M. Horkheimer's turn to "trip" to New York. A matter of especial importance takes Mr. Horkheimer to that city.

At the American Studio

Director James Kirkwood has taken the Mary Miles Minter company to San Francisco for ten days of picture-making.

The William Russell company is in the midst of production of a strongly dramatic feature by Jules Furthmann. Ed Sloman is directing it.

O. HENRY STORIES AMONG FILM "BEST SELLERS"

General Film Series of Famous Author's Works Destined to Be Exceptionally Popular

That the General Film's O. Henry series of short features will prove to be among film "best sellers" is already virtually proved. The first one, "The Third Ingredient," which is being shown at the Strand this week, is said by the management to be fully as big a drawing card as the five-reel feature and it is being displayed in equal prominence with the feature in all adver-

tising. The next in the series is "Friends at San Rosario" and those who attended the trade showing at the Broadway say that it will create just as great a sensation as "The Third Ingredient." O. Henry might well have merely called this story "Friends," as it is a remarkable essay on friendship with the typical O. Henry "twist" at the end.

TO APPEAR IN "POPPY"

Edna Whittier, who will be pleasantly remembered as having appeared in support of Julian Eltinge two seasons ago at the

Knickerbocker Theater, is now a member of Norma Talmadge's film company. She will be seen with Miss Talmadge in the latter's latest picture, "Poppy," which is soon to be released.



CREATORS OF "WOMANHOOD."

J. Stuart Blackton, of Vitagraph, and Dr. Cyrus Townsend Brady.

PATHE DENIES TALK OF MERGER WITH OTHER COMPANIES

Rumored Amalgamation Does Not Affect Concern

Reports from supposedly authoritative sources were in circulation last week to the effect that three of the important motion picture companies which now have independent selling organizations are to combine in the very near future, releasing their output through one exchange organization.

J. A. Berst, vice-president and general manager of Pathé Exchange, issued an emphatic denial that the Pathé Company was in any way involved in this combination.

"We have always refused to consider a combination with Pathé's selling organization," stated Mr. Berst. "I have no definite information about the reported combination but I understand that plans have been effected and that there will be a definite announcement soon."

"One of Pathé's greatest assets is its selling independence. In the past year we have built up a sales organization which we believe to be second to none in the industry. Last month was the greatest month in our history."

"In my opinion, no successful company would consider a proposition to sacrifice its selling independence. With the present competition it is well known that a number of the distributing companies are losing money and the reports of a combination to cut down expenses by reducing the number of branch offices, managers, salesmen and other employees is not surprising. It is questionable whether the saving through such a move will compensate for the loss of business and at any rate, the exhibitors will benefit in no way as this is curtailing competition, which has been the exhibitors greatest asset and because the proposed step by these three companies is to prevent any further loss and is not taken for the object of reducing the price of rentals."

(In keeping with its policy of refraining from publishing rumors, THE MIRROR withholds the names of the other companies supposed to be involved in the merger referred to in the foregoing statement. Invaluable harm has been done the industry by such indiscriminate gossip and not until the rumors are substantiated by facts will the news appear in these columns.—Editor)

MANY WANT TO PLAY ADAM AND EVE

Edward Warren Found Plenty Seeking Parts in His Film

Edward Warren, who has just completed the big state right production, "The Warfare of the Flesh," talked rather interestingly the other day of some of his experiences while the modern and allegorical scenes of his play were in the making. Like all feature plays it went through many stages of development. From the scenario mill the script had to go through a process of expurgation, annotation and then placed in the oven of hope. He says:

"In the early stages when the casting was being done, for weeks I saw nothing but a great big kaleidoscope of types. There were types for Adam, Eve, Satan and Sin, the Good Samaritan, angels, the loving, gentle wife, the adoring and hard-working husband the scheming clubman and waster, the cosmopolites that one can see on the street but rarely in the theatrical agencies. Thousands of aspiring hopefuls were interviewed and many wanted to be angels when they would have been much better for other things. There were hundreds of Eves and Adams, of all shapes and sizes and nationalities. More nice girls wanted to be vampires than can be found in thirty seminaries. And so down the line."

"THE CURE," CHAPLIN'S LATEST, APRIL 16

Mutual Program for That Week Offers Numerous Features of Merit

Charles Chaplin, humorist extraordinary, will appear in "The Cure," a two-part comedy, on Mutual program for April 16.

The theater man needs no special "stunt" to attract the crowds when Charlie is the headliner—all he needs is to make a big display of the name of Charlie Chaplin, to let the people know the time and the place and they will all be there. Chaplin's name is sufficient—the people themselves will do the rest.

April 16 also brings Mary Miles Minter in "Environment," a story laid in a New England village. Miss Minter is another star whose name will bring the crowds. This picture will hold a special attraction for high school pupils as it deals with the graduation exercises and the life of the young people of the village.

Crane Wilbur Series

"The Single Code," schedule for April 16 is the second of the Crane Wilbur series and treats, as the title suggests, with the question of whether there should be a single code of morals for both men and women.

"A Double Steal," the second chapter of the Helen Holmes serial, "The Railroad Raiders," comes on April 16.

"Shorty Lays a Jungle Ghost," the four-



Goldwyn Pictures

Goldwyn Declines A Million Dollars

GOLDWYN Pictures Corporation will deal *face to face* with the exhibitors of America through its own branch offices in all of the important distributing centres.

This decision means that we have declined one million dollars in cash from men ready to pay in advance for regional franchises or become our zone partners.

No middlemen will step in between Goldwyn's owners and the Goldwyn exhibitors. No outside agents or third parties can do for the theatre-owners what *Goldwyn itself can do*.

The right kind of parents never send their children to institutions or farm them out to strangers. Goldwyn wishes to follow its productions into your house and aid you in their presentation.

This important decision is made because we have tremendous confidence in our productions, our stars, our authors and our future achievements.

Goldwyn Pictures Corporation

16 East 42d Street New York City
Telephone: Vanderbilt 11

"Then there was the work of finding locations for both the modern and allegorical settings. The entire country for instance, was fine-combed for places that looked like Heaven and Hell, the Garden of Eden and a primitive settlement. And when they were found after travelling some three thousand miles, who was there to say that you are right or wrong? As no agency or expert location man can give you the absolute assurance that he knows what those places looked like in the days of yester-year, and as Noah Webster, can not help you out, well, what are you going to do?"

teenth story of the "Adventures of Shorty Hamilton" series will be ready April 16. The scenes of this picture are laid in the Philippines Islands and show some splendid fights in a Filipino uprising.

The fifth of the "Jimmie Dale Alias the Grey Seal" series entitled "The Fight for Honor," will be released on April 20.

New Comedies

The second Strand comedy, "When Mary Took the Count," goes to the screen on April 18. Billie Rhodes and Jay Belasco are the featured players, and a big wedding is one of the important scenes.

On April 19 comes the Cub comedy featuring George Orey and entitled "Somewhere in the Mountains."

The Vonne comedy, released April 21.

"Masked Mirth," features Ben Turpin. "Mutual Tours Around the World," released April 17, shows views of Russia, Caucasus, Copenhagen, Denmark, and Salzburg, Austria.

"Mutual Weekly" comes on April 18 and "Reel Life," April 19. The six topics making up "Reel Life" are "New Legs for Soldiers," "Fishing Through the Ice," "A Traveling Dairy," "Making Iron Pipe," "A Vest Pocket Water Sterilizer" and "A Mock Bull Fight."



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

KITTY GORDON

in
"Forget-Me-Not"
With MONTAGU LOVE

As played over 3,000 times by Genevieve Ward and Rose Coghlan
Directed by Emile Chautard



BESSIE LEARN

INGENUE LEADS

Address care DRAMATIC MIRROR.

BENJAMIN CHAPIN

Author and Director General of THE LINCOLN CYCLE PHOTPLAYS

THE BENJAMIN CHAPIN STUDIOS } RIDGEFIELD PARK, N. J.
AND EXECUTIVE OFFICES } Phone Hackensack, 583

The Warfare Of The Flesh

A BROADSIDE AGAINST SLANDERS OF VIRTUOUS WOMANHOOD

Here is the Cast: Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives, now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of the Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston.

The feature was produced and directed by EDWARD WARREN, maker of many successful State right attractions.

Wire Bids for Territorial Rights to H. Z. LEVINE, Business Manager, 1482 Broadway, New York City

EDWARD WARREN Productions

ON LOCAL SCREENS

THE STRAND

The Strand Theater celebrated its third anniversary this week and an elaborate program is provided for the occasion. The initial presentation of "The Third Ingredient," the first picture of the famous O'Henry stories series took place. Kathryn Williams and Theodore Roberts are seen in the latest Lasky production entitled "The Cost of Hatred." The last reels of the

"Pendleton Round-Up" pictures in which cow boys and cow girls are seen performing unusual and thrilling Wild West feats are also shown. A splendid musical program is presented. In commemoration of the anniversary, William Lowitz, the Strand pianist composed a new overture and dedicated it to the Strand.

THE RIALTO

Clara Kimball Young, in "The Easiest Way," is the attraction at The Rialto this week, heading a programme which includes

pictures of Rex Beach and Mary Roberts Rinehart; a selected comedy, and several musical offerings of the usual Rialto quality.

When produced by David Belasco "The Easiest Way" was one of the most pronounced successes the American stage has ever seen. The Seznick Pictures production, directed by Albert Capellani, adds many new and interesting features to the original version.

The sixth installment of the Salisbury pictures show Rex Beach and Mary Roberts Rinehart fishing for tarpon from

the spillway of the Panama Canal and in the waters adjacent. It was by her successful battle royal with a huge tarpon, as shown in these pictures, that Mrs. Rinehart won her honorary membership in the famous Tarpon Club of Panama. "The Literary Digest of the Screen," and a lively comedy feature, complete the bill.

AT OTHER HOUSES

FOURTY-FOURTH STREET. — "Joan the Woman," "The Honor System." BROADWAY. — "Womanhood." PARK. — "The Whip."

POWERFUL WESTERN STORY FOR MOROSCO CO-STARS

"Highway of Hope" Features Kathryn Williams and House Peters

For their first appearance as co-stars on the screen, Kathryn Williams and House Peters will have a Western vehicle by Willard Mack, "The Highway of Hope," said to be powerful and well adapted to their style of work.

Kathryn Williams plays the difficult role of the slovenly young maid of all work in a saloon of a tough mining town. The script was prepared for the screen by Harvey Gates.

The latest bulletin concerning George Beban, the Morosco-Paramount star, and Bruno, the bear, states that these two temperamental actors have settled their differences and are once more the best of friends. Director Donald Crisp, having tamed both of his stars, is rapidly completing work on the picture, "The Marcellini Millions."

W. E. KESTING ON TOUR

W. E. Kesting, for many years connected with the motion picture industry, leaves this week on an extended tour in the interest of the Monmouth Film Corporation. He will visit the various exchanges of the Mutual Film Corporation, in Texas, touching St. Louis, Indianapolis, Cincinnati, Pittsburgh, etc.

Heavy bookings on the "Jimmie Dale, alias The Grey Seal" series necessitate this flying trip of Mr. Kesting's.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program Famous Players

LASKY
Apr. 12 Heart's Desire—Drama
Apr. 16 Sleeping Fires—Drama
Apr. 23 The Valentine Girl—Drama
Apr. 30 Heart's Desire—Drama

MARION
Mar. 26 The Bottle Imp—Drama
The School for Husbands—Drama
Apr. 9 The Cost of Hatred—Drama

MOBOSCO
Apr. 12 Tides of Barnes—Drama
The Squaw Man's Son—Drama
May 3 Sacrifice—Drama
May 7 The Primrose Ring—Drama
May 10 The Undying Flame—Drama

PALLAS
Mar. 29 As Men Love—Drama

MOROSCO
Apr. 2 The Bond Between—Drama
Apr. 19 The Lonesome Chap—Drama

PATHE GOLD BOOSTER
Apr. 1 Mary Lawson Secret—Drama

THACKOSSER
Apr. 15 When Love Was Blind—Drama

ASTR
Apr. 8 Mayblossom—Drama
Apr. 22 The Hunting of the Hawk—Drama

BALBOA
Mar. 25 Told at Twilight—Drama

GREATER VITAGRAPH V. L.
Apr. 2 Babette—Drama

APRIL 2
A Million Bid—Drama
Womanhood, the Glory of the Nation
Apartment 29—Drama
Captain Alvarez—Drama
Her Secret—Drama
Sally in a Hurry—Drama
The Hawk—Drama
May 7 The Captain of the Grey Horse Troop—Drama

BLUEBIRD
Apr. 2 Susan's Gentleman—Drama
The Pulse of Life—Drama
Apr. 16 A Jewel in Pawn—Drama

APRIL 23
The Girl in the Checkered Coat—Drama
The Clock—Drama
May 7 Little Miss Nobody—Drama
Treason—Drama

BRADY—WORLD
Apr. 2 Man's Woman—Drama
Apr. 9 The Family Honor—Drama

APRIL 16
Forget Me Not—Drama
Darkest Russia—Drama
Mothers of France—Drama

Star
Marie Doro
Pauline Frederick
Marguerite Clark
Marie Doro

SEASIDE
Susie Hayakawa
Fannie Ward
Kathryn Williams and Theodore Roberts

REID
Blanche Sweet
Reid, Stedman and King

HOUSE PETERS
House Peters and Myrtle Stedman

GEORGE BEBAN
House Peters and Louise Huff

FEATURES

CHARLOTTE WALKER
Charlotte Walker, William Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer, Robert Vaughn, Helen Badgley, Thomas Curran, Inda Palmer, Florence La Badie, Boyd Marshall, Edith Cooke, Harry Gordon and Gladys Leslie.

PEARL WHITE
Pearl White and Hal Ford

WILLIAM COURTNEY
William Courtney, Marguerite Snow and Robert Clugston

BABY MARIE OSBORNE
Baby Marie Osborne, Henry King, and Daniel Gilfether

S. E. INC.
Peggy Hyland and Marc MacDermott

ANITA STEWART
Anita Stewart, Harry Morey

ALICE JOYCE
Alice Joyce and Harry Morey

EARL WILLIAMS
Earl Williams

EDITH STOREY
Edith Storey

ALICE JOYCE
Alice Joyce and Harry Morey

LILLIAN WALKER
Lillian Walker

EARL WILLIAMS
Earl Williams

ANTONIO MORENO
Antonio Moreno and Marc MacDermott

PEGGY HYLAND
Peggy Hyland and Marc MacDermott

VIOLET MERSCEREAU
Violet Mersecrau

ALLEN HOLUBAR
Allen Holubar and Joseph Girard

ETHEL CLAYTON
Ethel Clayton and Rockliffe Fellows

ROBERT WARWICK
Robert Warwick, June Elvidge and

HENRY HALL
Henry Hall

KITTY GORDON
Kitty Gordon

ALICE BRADY
Alice Brady

SARAH BERNHARDT
Sarah Bernhardt

METRO PICTURES

Rolfe
Frances Nelson
Mabel Tallaferro
Lionel Barrymore
Emmy Wehlen

Popular
Viola Dana

Yorke
Nina Petrova

UNIVERSAL RED FEATHER
Harold Lockwood and May Allison

APRIL 9
Mr. Dolan of New York—Drama
The Flower of Doom—Drama
Apr. 23 The Hero of the Hour—Drama

MUTUAL—AMERICAN
Apr. 9 A Daughter of War—Drama
Apr. 16 Environment—Drama

TRIANGLE
Dorothy Gish
H. Harron
Bessie Love
Wilfred Lucas

Kay-Bee
D. Dalton
L. Glaum
W. Desmond
W. S. Hart
Charles Ray

K. E. S. E. SERVICE
Bessie Eytton, George Fawcett
Marc McDermott and Miriam Neibert

ESSANAY
Neil Craig and Sydney Ainsworth
Bryant Washburn and Hazel Daly
Bryant Washburn

SELIG
Bessie Eytton
Ralph Hertz

ART DRAMA, INCORPORATED
Alma Hanlon and Edward Ellis

APOLLO
Alma Hanlon
Naomi Childers

ERBOGRAPH
Anna Q. Nilsson

VAN DYKE
Jean Sothern

SELENICK
Clara Kimball Young
Norma Talmadge

FOX FILM CORPORATION
Genevieve Hamper
Theda Bara
Gladys Brockwell
Stuart Holmes
Valaska Suratt
June Caprice

ARTCRAFT
George M. Cohan

SERIALS or Series
Apr. 15 Patria, "The Border Peril"—Pathé
Apr. 16 The Great Secret, "The Test of Death"—Metro
"The Vulture of Skull Mountain"—7th of "The American Girl" Series—
Drama—Kalem
"The Railroad Smugglers"—7th of "A Daughter of Daring"—Drama—Kalem
"The Secret of Borgias"—25th of "Grant, Police Reporter" Series—Kalem



"M E for the sad sea waves presently," remarked the Truculent Poet. "If this Spring weather keeps up, I want to feel the salt spray dashin' into my face and the wind whipping across my jib. I wish I could feel the planks of the old *Purdy* beneath me again—I'd show 'em all a clean pair of heels, geel-haul me if I wouldn't."

The Cafe Nemo's doors and windows were open—it was a warm evening as the Poet had indicated; the others of the Cormorant's Club sat about refreshing themselves with the cooling ginger ale in the stone mugs.

"The Duke of Hoboken," went on the Poet, "was to see me the other day—along of Carl Robinson, who's just left for the Coast—having quit traveling with Jack Kerrigan. I wasn't in—so I didn't meet Robinson, but the Duke, he's authority for the statement that C. R. is all to the mustard. I've heard that before, of course—an' I'm sorry I missed him."

"What you're probably sorriest for," said the Gentle Critic spitefully, "is that you missed a drink."

"You know that this here ginger pop is my limit," said the Poet reproachfully. "Besides, I haven't seen you taking any shingles off the roof at Wallack's when some of the gang loosened up."

The Critic subsided.

"Charley Moyer, over at Paramount," said the Orator, "handed me this one—I think it's pretty good. Listen."

He read the following:

A young man noted for foresight and common sense, and who will no doubt some day be a bank president, has solved the problem of the high cost of living. We submit his figures and invoke your inspection.

Expenses for ten evenings spent in my room observing strictest economy:

One-third cord hard split wood, ten nights \$1.00
Two gallons oil, ten nights25
Penny paper, ten nights10

Total for ten nights \$1.35

Ten evenings spent at the opera house, in which case I use no fuel and little light in my room and get better and more useful entertainment than the evening paper: Heat, light and amusement ten nights. \$1.00

Saving for ten nights35
Now is the time to begin saving that .35 cents.

"That," asserted the Poet, "is an indication of what I was like when I was a young'un. I was that savin' I used to lift the window to save wear and tear on the glass. But when I went to sea I got bravely over it. I soon found as how a chap what hangs onto his coppers with a clinch that ud give the Indian a stomach-ache is generally looked upon with suspicion by his messmates. I got to be such a spendthrift, though, that it was disgraceful—the other extreme. So one day Pete, my mate, comes to me an' says, says he, 'Skipper,' says he, 'if you'll take a friend's advice you'll cut this prodigality for a while—you don't know when you'll be took off sudden, an' then—where'd your family be? Besides, there's a rainy day comin' when you'll be old and feeble—an' it'll be nice to have some coin stowed away in your locker against it.' Well, sir, he read me the purtiest lecture on economy and such truck you ever heard. When he finished I had tears in my eyes an' I swore solemnly that I'd take his advice. I saved my money for a week or so an' must have had as much as ten dollars stowed in a sock, when Pete comes to me, cryin' an' tells me about his grandmother havin' died in Jersey—and him too poor to give her a decent Christian burial. 'If I had ten dollars—just ten,' he says, 'it'd be all right—just to think,' he went on, wipin' his eyes on his coat-sleeve—'ten dollars between that poor old lady and a nice funeral.' Well, the upshot of it was, I loaned him my ten. An' I never got it back. Two weeks after, he came to me with another yarn about his poor, old father havin' broke his leg in three places—an' havin' no money for a surgeon to set it. I let him have the coin—an' then I found out he'd been playin' Kelly pool with Thompson, Beecroft and Tidden

—yes an' Jake, too. That settles me. I started out on a regular orgy of spendin' and made things hum for a while. So, I says, have a good time—somebody'll get your roll, if you don't spend it."

"They tell me over at Goldwyn Pictures," said the Man in the Corner, "that it cost them \$800 in delay lately when a trained jackdaw, used in a Mae Marsh picture, took it into his head to go traveling. You wouldn't believe what a lot of bother animals are in a studio."

"Just look at Mary's camel," suggested the Orator. "Pete Schmid's lost ten or twenty pounds over that beast."

"Well, he could afford it, couldn't he?" asked the Critic.

The Poet shook his head: "Bennie Zedman," he remarked, "tells me Pete's losing flesh almost too rapid. You know how 'is when one of them big guys starts to comin' down—he goes like a shot."

"Well, we'll hope for the best," said the Critic. "Pete's a good scout—we'll have to get him started training with Doug Fairbanks. If he didn't do anything else, Doug would get Pete in the habit of laughing and that would put fat on him again. You know Douglas is the apostle of the grin—and the best part of it is, it's genuine. Fairbanks is one of those chaps that radiates good humor."

"Just like me," supplemented the Poet.

"Here's one," said the Man in the Corner, "that might have been concocted by the Poet. 'It's called "How to Write an Alaskan story" and it's signed by Alaska Bill.' I'll read it to you."

He submitted the following effusion:

"The Alaska fiction market shows a healthy tone, since the production of 'The Barrier,' and almost any magazine, aside from a trade publication devoted to the cocoanut and banana industry, will pay extra rates for material containing the properly trapped atmosphere."

"In order to make his success certain, however, the beginner in this field should hold a card in the Alaska Story Writers' Union, of which Rex Beach is Walking Delegate. If you've got a card, showing your eligibility for this line of work, you may start at once, but there are a few simple rules to be remembered while preparing your manuscript.

"Do not fail to introduce dogs in your story. Call them 'huskies' and see to it that you have a description of a long sledge journey over the snow. Make your central figure suffer terribly from cold and starvation. Men have been overcome with the heat in Alaska, and they have died of things other than starvation—but not in fiction."

"It is not necessary to know anything, personally, about the country in order to write an Alaska story. Some members of the Alaska Story Writers' Union have never been further north than Smohomish, Wash. Others have not been so far.

"If you have a Fiji Island story, which you have not succeeded in selling to any editor, merely change things a bit and you will be surprised to see what a fine Alaska story you have. For Fiji Islanders substitute Esquimaux; for war clubs substitute fish spears; for the equator substitute the arctic circle, and for beasts of the jungle substitute polar bears and 'huskies.' By no means forget the 'huskies.'

"While writing an Alaskan story, it is best to wear your heavy overcoat and a pair of fur mittens. One should sit on something cold, to enhance the effect. A coil of pipe in a steam-heated flat cannot be excelled for this purpose.

"By following these rules you will be able to write an Alaska story that will chill the blood of any magazine reader."

"To young authors we would say: Write Alaska stories now while the market is firm and active, even if you have to waste a week or two studying Nansen, Peary, et al, for effects."

"That," declared the Poet, "is what I call satire."

They drained their mugs and arose. The night was young; the twinkling lights of Broadway beckoned and they set forth arm in arm, like adventurers of old, seeking the entrance to the land of Romance, which is guarded by the Gates of Chance.

"BARRIER" BARCAROLLE

Frederick Owen Hanks is composer of "The Song of the North," a barcarolle, used in the Rex Beach picture, "The Barrier." The lyric is by Louis Welsyn. The song is played as Poleon goes away down the river at the end of the picture. There is no little charm to the piece, which has been selected from the incidental music to the film, and published by Rex Beach Pictures Company.

PARAMOUNT WEEK PAYS

The Savoy Theater, located in Madison, N. J., recently held a Paramount Week with extraordinary results. Six Paramount pictures in a row is usually a guarantee of capacity business, but in the case of the Savoy it accomplished much more, it literally "made" the house.

PRIZES FOR SANITARY THEATERS

The Southern Paramount Pictures company which handles Paramount Pictures throughout the South, is offering a prize to the different theater managers throughout their district who have the cleanest and most sanitary and most attractive theaters. This has become an incentive to a large number of managers to have their houses painted and overhauled inside and out.

The movement is in conjunction with the "Clean Your Town" movement, which is forwarded every year throughout the Southern states, in an endeavor to bring about a high standard of municipal cleanliness and to attract the traveler to these communities, by reason of the manner and ways in which the streets, parks and public places are kept clean.

\$1,000,000 FOR EXHIBITORS!

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FEATURE DIRECTOR
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